Star Wars!

REY OF LIGHT!
A NEW HERO RULES THE GALAXY
PAGE 18

DEC. 31, 2015 • #1396

Entertainment Weekly

PATRICK DEMPSEY, RENÉE ZELLWEGER & COLIN FIRTH

EXCLUSIVE FIRST LOOK

Bridget Jones IS BACK!

OUR FAVORITE WANTON SEX GODDESS RETURNS IN BRIDGET JONES'S BABY. GET THE V. BIG SCOOP

By Lynette Rice

Dempsey on leaving *Grey's Anatomy*: "I'm very happy to have moved on to a new chapter."

SCAN HERE
DOWNLOAD THE JOIN THE HUNT APP
& SCAN THIS TARGET TO REVEAL
THE SHADOW WORLD!
SHADOWHUNTERS
THE MORTAL INSTRUMENTS
PREMIERES JANUARY 12
TUESDAYS 9/8c
© ABC Family

ALL THE LEGENDS ARE TRUE
FREEFORM
THE NEW NAME FOR
abc family

Are you strong enough to carry your secrets?
Pretty Little Liars
RETURNS JANUARY 12
TUESDAYS 8/7c
FREEFORM
THE NEW NAME FOR
abc family
© ABC Family

THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ The heroes and villains of *Star Wars: The Force Awakens*

1

MOVIES

STAR WARS: THE FORCE AWAKENS

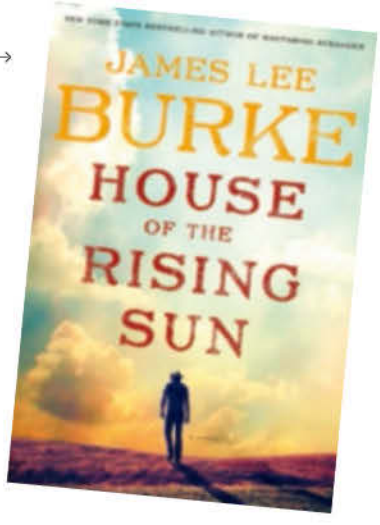
• Director J.J. Abrams channels some original-trilogy magic with his continuation of the *Star Wars* saga. Warm and funny, scary and thrilling, *The Force Awakens* restores the luster to the sci-fi franchise and introduces new characters that somehow already feel iconic. *(PG-13)*

JOHN BOYEGA: ® LUCASFILM 2015; BB-8: JULES HEATH; ALL OTHERS: DAVID JAMES/® LUCASFILM 2015 (4)

ILLUSTRATION BY **JOHN RITTER**

2 →

3 →



4 →

5 →

2

COMEDY

THE RICHARD PRYOR DISCOGRAPHY

● Pryor remains the greatest stand-up comedian to ever stalk a stage, and now six studio albums and two anthologies are available to download and stream for the first time.

3

BOOKS

HOUSE OF THE RISING SUN, by James Lee Burke

● The mystery master's Holland family saga continues with this tale of a dad trying to reunite with his son, and stumbling upon the mythic Holy Grail—and three fascinating women—along the way.

4

MUSIC

IT'S A HOLIDAY SOUL PARTY, Sharon Jones & the Dap-Kings

● Put a little boogie under the tree with the Brooklyn soul queen's funk-inflected originals ("Ain't No Chimneys in the Projects") and joyful, saxed-up covers ("White Christmas," "Silver Bells").

5

GIFTS

TCM WINE CLUB

● The channel improves on classics like *North by Northwest* by expertly pairing them with wines. A year's subscription to the club gets you a case every three months, with the first including three movie-themed labels.

PRYOR: CBS/GETTY IMAGES; *IT'S A HOLIDAY SOUL PARTY*: COURTESY MOTORMOUTHMEDIA; *NORTH BY NORTHWEST*: MGM/PHOTOFEST

"NOT JUST GOOD, IT'S STARTLINGLY GOOD"
—THE NEW YORK TIMES

AMERICAN CRIME

NEW SEASON. NEW STORY. JAN 6 **WEDNESDAYS** 10|9c

abc

#AmericanCrime

The Must List

6 →

7 →

8 →

9 →

10 →

6 MOVIES
WHERE TO INVADE NEXT

● Michael Moore goes globe-trudging, seizing better ideas—free college in Slovenia, paid vacation in Italy—to bring back home. Moore is a prank-ish captain, but he builds earnestly toward a sunny journey's end. *(R)*

7 TV
MAKING A MURDERER

● Netflix's docuseries is a searing indictment of the justice system with the case of a prisoner wrongfully convicted of rape who's freed from jail, only to find himself accused of murder.

8 PODCASTS
BITCH SESH

● What could make *The Real Housewives* even more ridiculously entertaining? Casey Wilson and Danielle Schneider offering their hilarious take on each week's episodes.

9 MUSIC
KING PUSH—DARKEST BEFORE DAWN: THE PRELUDE, Pusha T

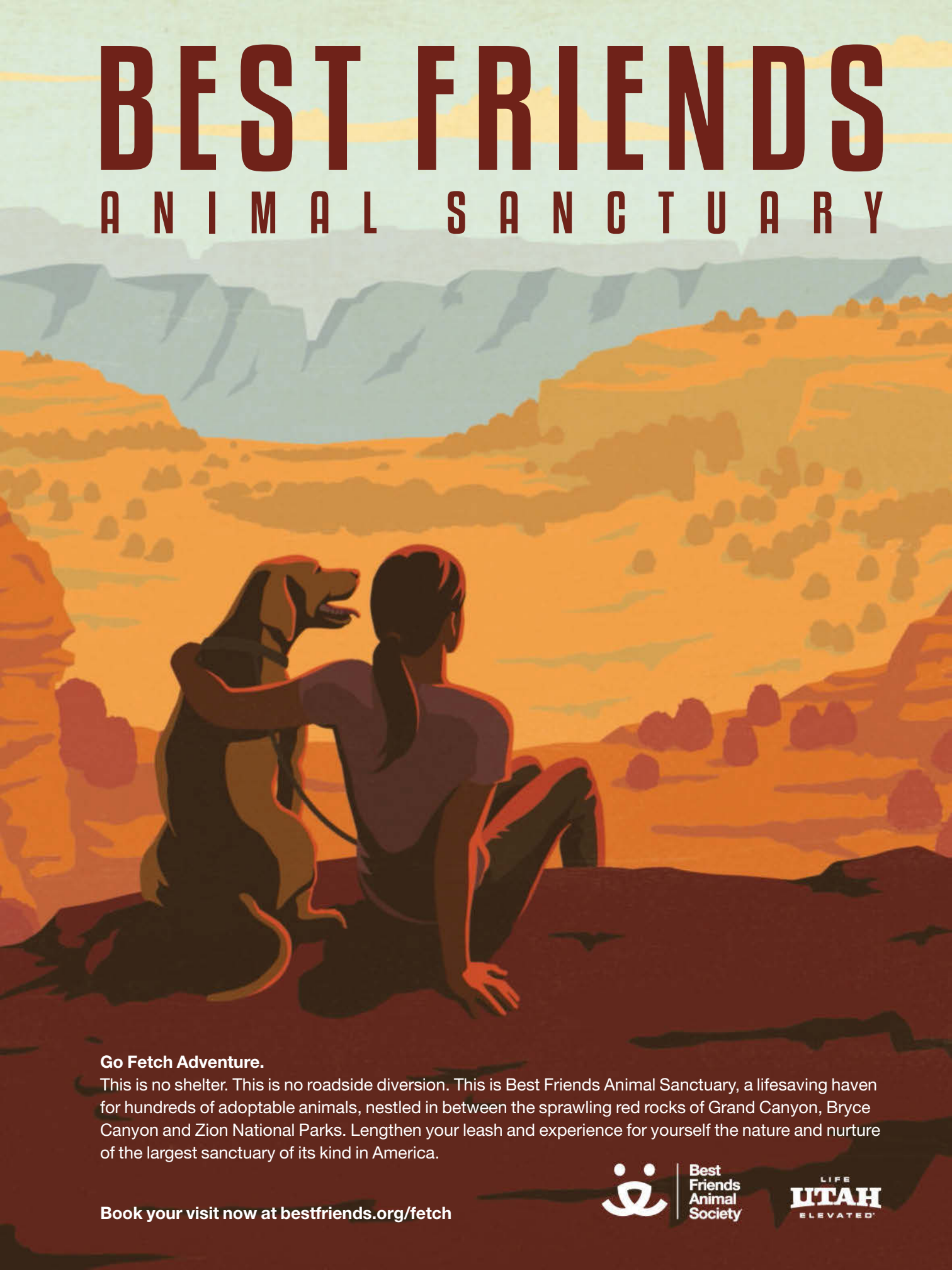
● He's still making *King Push*, the proper follow-up to 2013's *My Name Is My Name* that's due next year, but Pusha has compiled 10 songs—featuring Kanye West, A$AP Rocky, and more—as a stopgap.

10 PODCASTS
SERIAL

● The podcast has returned more riveting than ever, thanks to the addition of screenwriter Mark Boal (*Zero Dark Thirty*), who helps host Sarah Koenig dissect the case of Sgt. Bowe Bergdahl, the U.S. soldier accused of desertion.

WHERE TO INVADE NEXT: DEAD DOG FILMS; SCHNEIDER: ALLEN BEREZOVSKY/WIREIMAGE.COM; WILSON: MONICA SCHIPPER/GETTY IMAGES; *MAKING A MURDERER*: NETFLIX; PUSHA T: COURTESY UNIVERSAL MUSIC; *SERIAL*: COURTESY *SERIAL*

BEST FRIENDS
ANIMAL SANCTUARY



Go Fetch Adventure.
This is no shelter. This is no roadside diversion. This is Best Friends Animal Sanctuary, a lifesaving haven for hundreds of adoptable animals, nestled in between the sprawling red rocks of Grand Canyon, Bryce Canyon and Zion National Parks. Lengthen your leash and experience for yourself the nature and nurture of the largest sanctuary of its kind in America.

Book your visit now at bestfriends.org/fetch

Best Friends Animal Society

LIFE UTAH ELEVATED

GREAT TASTE IS TIMELESS

Diet Coke®

GET A TASTE.™

EW 12 31 2015

Contents

FEATURES

16
Serial
Here's what you need to know about your next obsession.
BY MELISSA MAERZ

18
Star Wars: The Force Awakens
Forget the prequels. *The Force Awakens* is the best *Star Wars* movie in 35 years.
BY CHRIS NASHAWATY
Plus: Hidden secrets in the movie revealed.

24
Bridget Jones's Baby ▶
Our favorite flawed heroine adds serious complications to her already ludicrous life. On the set of next year's McDreamiest love story.
BY LYNETTE RICE

30
Quentin Tarantino
The *Hateful Eight* director testifies on race, violence, and why he won't apologize to the police.
BY JEFF LABRECQUE

34
Downton Abbey
As the cast prepare for their final season, they reminisce about the show that changed their lives.
BY KEVIN P. SULLIVAN

40
The United States of TV
From evergreen *Twin Peaks* to the balmy *Hart of Dixie*, small-screen series span sea to shining sea. EW picks the one show that best represents each state.

NEWS AND COLUMNS

3 **The Must List**
11 **Sound Bites**
12 **News & Notes**
68 **The Bullseye**

REVIEWS

44 **Movies**
50 **TV**
57 **Music**
62 **Books**

ON THE COVER
Patrick Dempsey, Renée Zellweger, and Colin Firth photographed exclusively for EW by Rankin on Dec. 4, 2015, in London

(COVER) DAISY RIDLEY: DAVID JAMES/© 2015 LUCASFILM

PHOTOGRAPH BY **RANKIN**

"The Office Meets Family Guy"
– The Wrap
They're getting their shift together.
Superstore
SERIES PREMIERE MONDAY JAN 4 • 8/7c NBC
FOLLOWED BY TELENOVELA

THE WEEK'S BEST

Sound Bites

TWEET OF THE WEEK
The Age Of Adaline Might Be The Best Movie I've Ever Seen, Excluding Twilight.
@official jaden (Jaden Smith)

"He's labor, not management. Look how long it took him to promote Rudolph: clearly not good at spotting talent."
—Jessica (Constance Wu), criticizing Santa Claus, on *Fresh Off the Boat*

"I already worked out, had two poached eggs, and played blackjack with Harry Dean Stanton."
—Jared (Ryan Gosling), describing how he started his day in Las Vegas, in *The Big Short*

"We need a little less Forever 21 and a little more Suddenly 42."
—Maura (Amy Poehler), trying on spandex party dresses with sister Kate (Tina Fey), in *Sisters*

"It looks like he was designing for, like, Neil Armstrong's drag persona or something."
—17-year-old designer Matt, commenting on a fellow contestant's metallic romper, on *Project Runway: Junior*

"Turns out I love the flavor of lost lesbian wedding dream cake."
—Ali (Gaby Hoffmann), eating the confection from Sarah's (Amy Landecker) disastrous wedding, on *Transparent*

"ABC is producing a made-for-TV musical remake of *Dirty Dancing*.... And get this, though: It's gonna be three hours long. By the end, even Baby's like, 'You know what? Go ahead and put me in the corner! I already had the time of my life. I'm exhausted.'"
—Jimmy Fallon on *The Tonight Show*

"You're my heart-worm. The metaphorical kind, not the poodle-killing kind."
—Sheldon (Jim Parsons), getting back together with Amy (Mayim Bialik), on *The Big Bang Theory*

SMITH: JON KOPALOFF/FILMMAGIC/GETTY IMAGES; WU: BOB D'AMICO/ABC; GOSLING: JAAP BUITENDIJK; POEHLER: K.C. BAILEY; MATT: BARBARA NITKE/LIFETIME; FALLON: JAMES WHITE/NBC; PARSONS: MICHAEL YARISH/WARNER BROS./CBS; HOFFMANN: AMAZON STUDIOS

News+Notes

THE STATE OF THE RACE

INSIDE OSCAR'S CRAZY, CROWDED GOLD RUSH

Thought the Screen Actors Guild and Golden Globe nominations would provide some awards-season clarity? Think again.

By Nicole Sperling

STAR WARS: THE FORCE AWAKENS for Best Picture? At this rate, maybe. After two rounds of major nominations, from the Screen Actors Guild and the Hollywood Foreign Press Association—which included some real snubs and surprises—it's anyone's guess which movies will be the big winners at the Oscars. What *does* seem clear is mainstream hits like *Mad Max: Fury Road*, *The Martian*, and *Straight Outta Compton* could finally get the love that in recent years has been reserved for smaller, indie fare. And now that *Star Wars* has been named one of the year's 10 best flicks by the American Film Institute, is the Force with J.J. Abrams' space adventure? It's hardly a lock, but this year, never say never.

▲ (Clockwise from top left) *The Big Short*'s Christian Bale, *Carol*'s Cate Blanchett and Rooney Mara, *Trumbo*'s Bryan Cranston, *Mad Max: Fury Road*'s Tom Hardy and Charlize Theron, the cast of *Straight Outta Compton*, *Star Wars: The Force Awakens*' BB-8, and *Beasts of No Nation*'s Idris Elba

ILLUSTRATION BY RICHARD ROBERTS STUDIO

2016 PRIZE FIGHTER

THE BIG SHORT: JAAP BUITENDIJK; CAROL: WILSON WEBB (2); TRUMBO: HILARY BRONWYN GAYLE; MAD MAX: FURY ROAD: JASIN BOLAND; STRAIGHT OUTTA COMPTON: TODD MACMILLAN; STAR WARS: THE FORCE AWAKENS: JULES HEATH; OSCAR STATUETTE: OSCAR® STATUETTE® AMPAS®; BLACK MASS: CLAIRE FOLGER; JOY: COURTESY TWENTIETH CENTURY FOX

▶BEST ACTOR

FILL OUT YOUR Oscar ballot in pen with these names: **Leonardo DiCaprio** (*The Revenant*), **Eddie Redmayne** (*The Danish Girl*), and **Michael Fassbender** (*Steve Jobs*), all of whom received nominations from both SAG and the Hollywood Foreign Press. Add to that list **Bryan Cranston**, who cuts a fine figure as the outlandishly talented Communist screenwriter Dalton Trumbo. SAG and Globes noms put him on the path to Oscar recognition for his work in *Trumbo*, and Academy voters love nothing more than movies about Hollywood. As for that last spot? Impressive performances from **Will Smith** (*Concussion*) and **Matt Damon** (*The Martian*) both earned Globe nominations, but there are a few wild cards with real potential in this race: Don't count out **Michael Caine** for the Italian dramedy *Youth* or **Ian McKellen** as an aging icon in *Mr. Holmes*.

▶BEST ACTRESS

WITH SO MANY strong roles for women this year, the Academy might want to temporarily expand the number of nominees in this category. **Cate Blanchett** (*Carol*), **Brie Larson** (*Room*), and **Saoirse Ronan** (*Brooklyn*) each scored noms from SAG and Globes voters and appear to be the surest of bets. Then there's **Jennifer Lawrence** (*Joy*), **Charlotte Rampling** (*45 Years*), and **Sarah Silverman**, whose startling dramatic turn as a woman suffering from depression in *I Smile Back* earned her SAG recognition. Perhaps the thorniest situations involve *The Danish Girl* actress **Alicia Vikander** and Blanchett's *Carol* costar **Rooney Mara**. Focus Features and The Weinstein Co., respectively, are campaigning the women in the supporting category, though most critics and pundits have argued that their performances should be considered as leads. The HFPA followed that logic and awarded nominations for both; Oscar voters could do the same.

SAY *WHAT*?!

The surprises and snubs that left us scratching our heads

JOHNNY DEPP
BLACK MASS

Depp was looking golden for a Best Actor nod after his SAG nomination, and he certainly may still sneak into the Oscar race, but we're stunned that the HFPA—the body that nominated him for his role in the critically maligned *The Tourist*—ignored his best work in years playing notorious gangster Whitey Bulger.

JENNIFER LAWRENCE
JOY

The 25-year-old Oscar winner has been nominated by SAG three times—so when the organization overlooked her performance in David O. Russell's *Joy*, it left us thinking that her chances at another Oscar might be slimmer than expected.

▶BEST SUPPORTING ACTOR AND ACTRESS

STATISTICS DON'T LIE. SAG and the Globes reliably predict the Oscar nominees in the supporting categories, with SAG edging out the HFPA by about 8 percent. By that rationale, expect to hear the Academy announce the names of **Idris Elba** (*Beasts of No Nation*), **Christian Bale** (*The Big Short*), and **Mark Rylance** (*Bridge of Spies*) next month. Also possible? *Room*'s young star **Jacob Tremblay**, who scored with SAG. **Sylvester Stallone**'s revival as Rocky Balboa had Hollywood buzzing following *Creed*'s release, but a nod from the Globes and a snub from SAG wouldn't appear to spell certain victory for the champ. Among the women, **Kate Winslet** (*Steve Jobs*) is a lock, likely joined by Vikander, Mara, and **Helen Mirren** for her portrayal of gossip columnist Hedda Hopper in *Trumbo*. To round out the list, our money's on **Jane Fonda** for *Youth*. She

▲ (From top) Saoirse Ronan and Domhnall Gleeson in *Brooklyn*; Will Smith in *Concussion*; Brie Larson and Jacob Tremblay in *Room*

hasn't won an Oscar since 1979, yet her brief but commanding performance proved unequivocally that she's still got it.

▶BEST PICTURE AND BEST DIRECTOR

JOURNALISM PROCEDURAL
Spotlight and its director, **Tom McCarthy**, remain front-runners, bolstered by nominations from SAG and Globes voters. Both *The Big Short*, **Adam McKay**'s funny dissertation on the housing bubble, and *Trumbo* got serious lift courtesy of the Screen Actors Guild, improving the odds that Academy voters will give them a second look.

Same goes for *Straight Outta Compton*, which scored with a best-ensemble nomination from the actors' organization. The Globes, meanwhile, singled out **Ridley's Scott**'s crowd-pleasing hit *The Martian* (in the comedy category) and **George Miller**'s propulsive *Mad Max: Fury Road* (as a drama), nominating both filmmakers as well. *Revenant* director **Alejandro G. Iñárritu** also made the cut. Trending downward? **David O. Russell** for *Joy* and **Lenny Abrahamson** for *Room*. But the wild card here is **Steven Spielberg** and *Bridge of Spies*. It's never wise to count out the veteran director—while the SAG and Globes nominations are informative, sometimes the Academy simply goes its own way.

MICHAEL KEATON
SPOTLIGHT

We were certain his portrayal of *Boston Globe* investigative-team leader Walter "Robby" Robinson would land Keaton the Oscar that eluded him for his starring turn in *Birdman* last year. But with no recognition from either SAG or the Globes, it looks like Keaton split the supporting-actor votes with the other members of the cast, including the equally deserving Mark Ruffalo.

MAD MAX: FURY ROAD

The epic road race has landed on nearly every critic's best-of list. Although SAG nominated only the movie's stunt ensemble, the HFPA's recognition of the meaty allegory in both the picture and directing categories just turned the volume on the film's awards buzz *way* up. That sound you hear? It's the Doof Warrior wailing his way to the Oscar stage.

And Over in TV Land...

MOZART IN THE WHAT-NOW?
The Hollywood Foreign Press reinforced its reputation for surprising choices (Starz's *Outlander* for best drama!) by honoring lesser-known shows (such as Hulu's *Casual* and Amazon's *Mozart in the Jungle* for comedy series) and largely snubbing Television Academy favorites—Emmy-sweeping *Game of Thrones* landed just one mention. Globes voters gifted *Empire* with a series nomination after Fox's megahit was overlooked for Emmy's top slot, and they bestowed the first major award honors on USA's *Mr. Robot*, with both a drama-series nomination and an acting nod for star **Rami Malek** (who also earned a Screen Actors Guild nom). Other fresh faces include Maura Tierney (Showtime's *The Affair*), Eva Green (Showtime's *Penny Dreadful*), **Aziz Ansari** (Netflix's *Master of None*), and Kirsten Dunst and Patrick Wilson (FX's *Fargo*). The HFPA's underdog selections might even rescue some shows—actors on struggling broadcast titles including **Rachel Bloom** on The CW's *Crazy Ex-Girlfriend*, Rob Lowe on Fox's *The Grinder*, and Jamie Lee Curtis on Fox's *Scream Queens* all received nominations. Overall, streaming services clobbered broadcast TV, with Netflix outdrawing awards kingpin HBO (nine to eight) for the first time ever, Amazon making big gains by adding five nominations to its cart, and Hulu cracking the comedy-series category—all of which was yet another expression of HFPA preferring the new and unique. "I'm still screaming," tweeted *American Horror Story: Hotel*'s surprise nominee **Lady Gaga**. "Is this real!" Real enough! —*James Hibberd*

BROOKLYN: KERRY BROWN; CONCUSSION: MELINDA SUE GORDON; ROOM: CAITLIN CRONENBERG; SPOTLIGHT: KERRY HAYES; MAD MAX: FURY ROAD: JASIN BOLAND; LADY GAGA: SUZANNE TENNER/FX; MALEK: DAVID GIESBRECHT/USA NETWORK; BLOOM: GREG GAYNE/THE CW; ANSARI: K.C. BAILEY/NETFLIX

For the latest news in entertainment, tune in to **EW MORNING LIVE** with Dalton Ross and Jessica Shaw every weekday (SiriusXM 105, 8–10 a.m.)

Trailer Park

Jeff Goldblum is back? Idris is an alien?! We grade the latest pack of movie teasers. Bring it on, 2016. **By Kevin P. Sullivan**

CAPTAIN AMERICA: CIVIL WAR
(May 6)

The newest look at Marvel's ode to friendly fire doesn't include a ton of new footage, but do we really care? No—we can't wait to see this movie. The international preview *does* sneak in this cool new shot of Iron Man and War Machine, which is enough to keep us psyched until May. **B**

FANTASTIC BEASTS AND WHERE TO FIND THEM
(Nov. 18)

The first glimpse at the Harry Potter prequel is brief, but we're already on board for a 1920s adventure with magi-zoologist Newt Scamander (Eddie Redmayne). Our one complaint? That fanatically happy crying noise was distracting... Wait, that was just us. **A**

INDEPENDENCE DAY: RESURGENCE
(June 24)

Ignoring the fact that nobody really asked for a sequel to the biggest movie of 1996, we do appreciate the nostalgic speech from President Bill Pullman, which plays over some generic sci-fi action. Bonus points for Jeff Goldblum, though. **C**

STAR TREK BEYOND
(July 22)

Beastie Boys? Yep. Idris Elba in full alien makeup? Uh-huh. Director Justin Lin bringing his *Fast & Furious* style to a franchise in need of fresh blood? You bet. The third film in the series—and the first without J.J. Abrams behind the camera—looks like it's putting the "bold" back in "boldly going." **B+**

WHISKEY TANGO FOXTROT
(March 4)

Tina Fey as a foreign correspondent in Afghanistan doesn't exactly sound like a barrel of laughs. While the trailer is funny (but not *funny* funny), the combo of Fey and costars Martin Freeman, Margot Robbie, and Billy Bob Thornton has us thinking the movie will be worth checking out. **B–**

ADELE: VIRGINIA SHERWOOD/NBC

The Five Stages Of Adele Anguish

Tickets for Adele's first North American tour in five years went on sale last week and sold out within minutes following a feeding frenzy online. Didn't get yours? Let us help you grieve appropriately. **By Kyle Anderson**

1/ **DENIAL** They can't *all* be gone! Yes, more than 5 million people bought *25* and all of them want to see the songstress perform, but there's still gotta be a way! StubHub? A friend's cousin who got seats and can't go? Scalpers?!

2/ **ANGER** First, unfriend anyone bragging about their seats on social media. Still feeling the need to shout about losing out? Call the cable company to swear at them over your faulty Internet connection—they're used to it!

3/ **BARGAINING** Maybe just skip this stage given that seats on the secondary market are selling for up to $4,500 apiece?

4/ **DEPRESSION** It's as though Adele expected this to happen. Why else would she craft such remarkable bummers like *21*?

5/ **ACCEPTANCE** Considering *25* will undoubtedly sweep the Grammys in 2017, Adele is guaranteed to be a presence in our lives for at least the next 14 months. That, at least, feels like some kind of victory.

SERIAL'S NEW SEARCH

The award-winning podcast is (finally!) back for its second season, and it's swapped season 1's murder mystery for a murky POW tale that's spent years in the national spotlight. Here's what you need to know about your next obsession. ***By Melissa Maerz***

THERE ARE PLENTY of good things to fight about during the holidays, but this year, one of the best debates you're likely to have with your family will focus on Sgt. Bowe Bergdahl. On Dec. 14, a top Army commander ordered that the 29-year-old soldier from Hailey, Idaho, would be court-martialed on charges of desertion and endangering troops, which means he could face a life sentence in jail. That's big news for anyone who's been following the case since 2009, when Bergdahl disappeared from his post in Afghanistan before being captured and held by the Taliban until his release in 2014. The story is reentering the news cycle just in time for season 2 of the hit podcast *Serial*, which dropped on Dec. 10 at serialpodcast.org with all the anticipation of a secret Beyoncé album. The Peabody Award-winning podcast's first season followed the 1999 cold-case murder of a Baltimore high school student named Hae Min Lee (see sidebar, right) and was downloaded more than 100 million times. Now, as it dives deep into the Bergdahl case, *Serial* is once again poised to dominate the pop culture zeitgeist—and inform public opinion.

Hosted by Sarah Koenig, who has partnered with the screenwriter Mark Boal (*The Hurt Locker*, *Zero Dark Thirty*), the new episodes take a personal approach to the case, using audio from over 25 hours of interviews that Boal previously conducted with Bergdahl in the course of researching a movie about the soldier's experience. Listening to their intimate phone conversations, along with Koenig's countless interviews with fellow soldiers and members of the Taliban—all of whom were involved with either rescue efforts or his capture—immediately prompts certain obvious discussions about Bergdahl's motivations

Your Season 2 Companion Guide

Need help understanding this season's saga? Check out these reports, videos, and films. (Hey, we all need a way to pass the time while we're waiting for the next episode.) **By Melissa Maerz**

1

"AMERICA'S LAST PRISONER OF WAR"
RollingStone.com

Written by the late Michael Hastings, the 2012 profile of Bergdahl includes excerpts from the soldier's final email to his parents before he left base.

2

THE TALIBAN'S VIDEO OF BERGDAHL'S RELEASE
CNN.com

The Obama administration traded him for five Taliban detainees at Guantánamo Bay, an event that's described in *Serial*'s first episode.

3

RESTREPO
Amazon Prime, iTunes

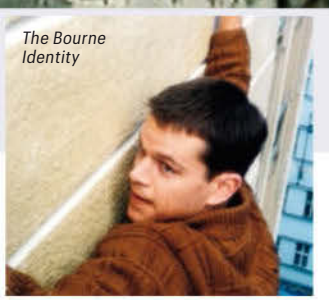
For this 2010 doc, filmmakers Sebastian Junger and the late Tim Hetherington captured what it's like to serve in a remote, Taliban-surrounded outpost similar to the one where Bergdahl was stationed in eastern Afghanistan.

Sgt. Bowe Bergdahl

> **IN THE WEEKS AND YEARS FOLLOWING BOWE'S CAPTURE...EACH SIDE WOULD ASK ITSELF, 'WHAT IS BOWE WORTH TO US?'"**
> *—Sarah Koenig in episode 2*

for leaving his post: Was he a deserter? A whistle-blower? A traitor? And the conversation is likely to get more complicated, inciting thorny questions as the season goes on. Koenig recently told *The New York Times* that future episodes will explore the consequences of the military's hunt for Bergdahl and whether that search was actually a cover for hidden goals the U.S. had in Pakistan. It's a stage significantly larger than the parking lot of a Baltimore-area Best Buy, but one that fans are clamoring to explore—or at least dissect on Reddit.

The Bourne Identity



The Hurt Locker

4

THE BOURNE IDENTITY
Amazon Prime, iTunes

"Doing what I did is me saying that I am like, I don't know, Jason Bourne," Bergdahl explains on *Serial*. Rewatch this 2002 thriller to get a deeper understanding of who he thought he was at the time.

5

THE HURT LOCKER
Amazon Prime, iTunes

Much of *Serial*'s second season relies on candid interviews between Bergdahl and Hollywood screenwriter Mark Boal, who's known for war movies like *Zero Dark Thirty* and this 2008 Best Picture Oscar winner.

Adnan Syed

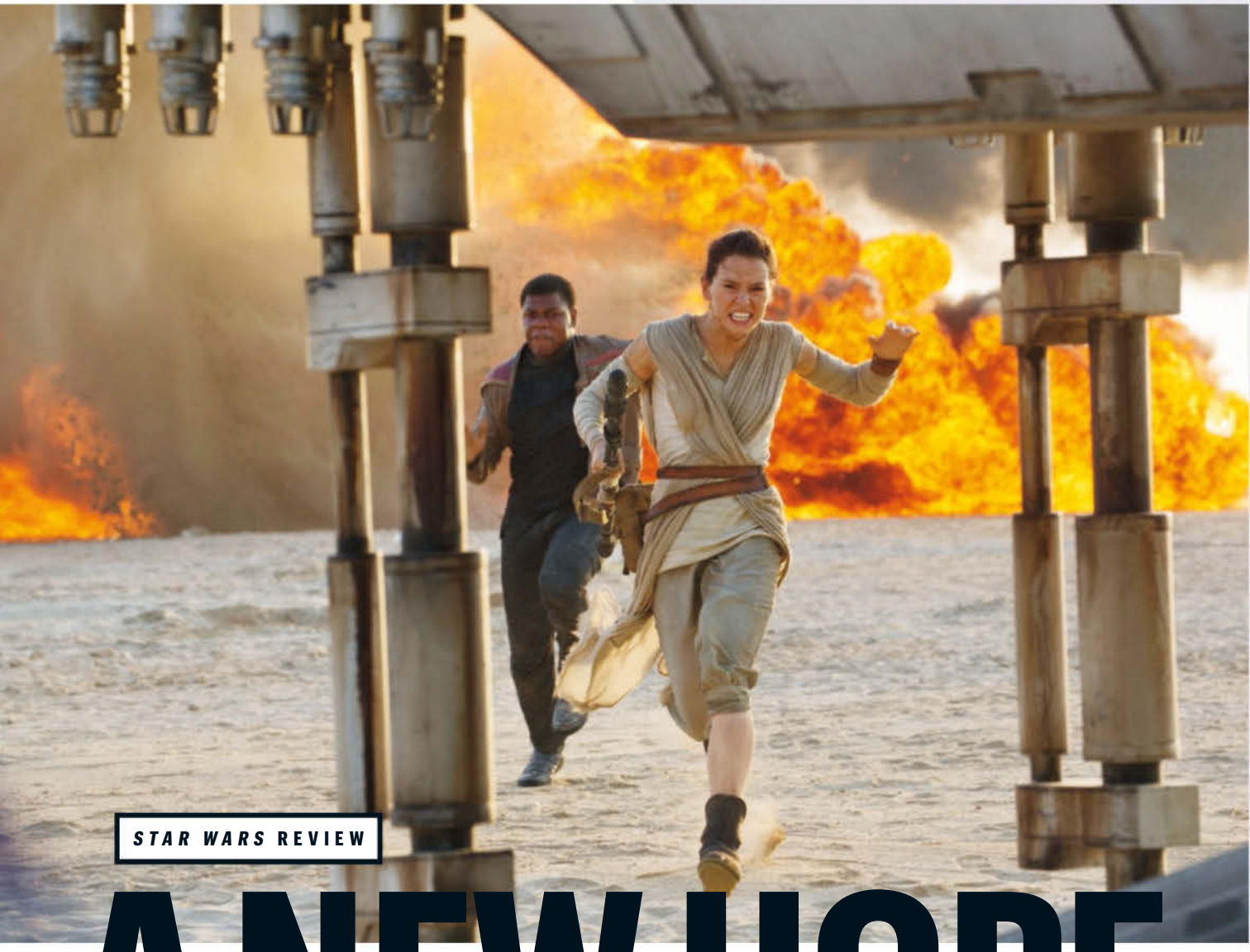
***SERIAL* SEASON 1 UPDATE**

A New Ending for Adnan?

Sure, we're psyched for season 2 of *Serial*, but that hardly means we've forgotten about season 1—the story of which is still unfolding. In November, it was announced that Adnan Syed—the subject of the podcast's first installment who is currently serving a life sentence for the murder of his ex-girlfriend—will get a new day in court and a chance to present fresh evidence, including an alibi. The hearing was recently set for Feb. 5 and 8, earlier than originally expected by Rabia Chaudry, a lawyer who is a close friend of Syed's, not to mention cohost of *Undisclosed*, the podcast that continues following the case in the absence of Sarah Koenig and her *Serial* team. Next September, Chaudry will release a book titled *Adnan's Story: Murder, Justice, and the Case That Captivated a Nation*. Though by that time, she says, "Adnan's situation could be different."
—Cristina Everett

BERGDAHL: U.S. ARMY/GETTY IMAGES; *RESTREPO*: TIM HETHERINGTON; *THE HURT LOCKER*: JONATHAN OLLEY; SYED: *SERIAL*

▼ John Boyega and Daisy Ridley



***STAR WARS* REVIEW**

A NEW HOPE,

FORGET THE PREQUELS (SERIOUSLY, FORGET THEM). *THE FORCE AWAKENS* IS THE BEST *STAR WARS* MOVIE IN 35 YEARS.

By Chris Nashawaty *@ChrisNashawaty*

AT LAST

The wait is over. You, or that special someone you love, can stop panting into that brown paper bag because there are about to be a lot of very happy *Star Wars* lovers out there. J.J. Abrams' *The Force Awakens* (PG-13, 2 hrs., 16 mins.) delivers exactly what you want it to: rollicking adventure wrapped in epic mythology, a perfect amount of fan service that fires your geekiest synapses, and a just-right cliff-hanger ending that paves the way for future installments. In a way, Abrams has accomplished exactly what he did with 2009's *Star Trek*: He took a worshipped pop culture franchise with a rabid legion of disciples, treated it with respect, and made it matter again. If anything, the shoes were far bigger to fill this time around. Which is precisely what *The Force Awakens* is about—being worthy of the legacy that came before you.

As much as I'd planned on keeping a critical distance going in to the first *Star Wars* film in 10 years, I'd be lying if I said I didn't feel the hairs on my neck stand up and salute when the clarion blast of John Williams' score struck up and the familiar opening crawl of text unspooled. Suddenly I was 13 again. About that expository crawl... I'll refrain from spoilers here, but this much seems like fair game: Luke Skywalker has vanished. The sinister First Order has risen from the ashes of the Evil Empire and is hell-bent on finding the not-so-young Jedi and destroying him. Meanwhile, Princess Leia (now going by the title General Leia Organa) is leading the Resistance and sends her best pilot to the planet Jakku to find clues to Luke's whereabouts. Mercifully, there's not a single mention of taxation or trade routes.

In this new clash between the forces of good and evil, our heroes are Oscar Isaac's Poe Dameron, the hotshot pilot Leia has dispatched for intel on Luke; the standout Daisy Ridley as Rey, a fiery scavenger who possesses powers she's not aware of yet; and John Boyega as Finn, a disillusioned stormtrooper whose conscience compels him to switch sides. (There's also BB-8, that rolling gyroscopic weeble that, if possible, may out-cute R2-D2.) On the dark side are Domhnall Gleeson's General Hux, a jackbooted baddie straight out of a Leni Riefenstahl film; Adam Driver's Kylo Ren, an oedipally motivated Vader lite in an inky cloak and a metallic duck-billed muzzle that renders his voice a digitized growl; and a CGI heavy called Supreme Leader, who's essentially Emperor Palpatine crossed with one of the aliens from *Close Encounters*.

That may sound like a whole lot of confusing new characters to keep straight. But one of the best (and, oddly enough, weakest) things about the movie is how familiar they all feel as archetypes.

STAR WARS: BEST TO WORST

1. THE EMPIRE STRIKES BACK
2. A NEW HOPE
3. THE FORCE AWAKENS
4. RETURN OF THE JEDI
5. REVENGE OF THE SITH
6. ATTACK OF THE CLONES
7. THE PHANTOM MENACE

So much so that at times you feel as if you're watching *Star Wars: The Next Generation*. Yet Abrams and his co-writers, Lawrence Kasdan and Michael Arndt, have an ace up their sleeves. Or rather, several of them: Han Solo, Chewie, Leia, Luke, C-3PO, Artoo, and even that old bucket of bolts that made the Kessel Run in less than 12 parsecs, the *Millennium Falcon*. Abrams & Co. have clearly put a lot of love and thought into integrating all of these familiar faces into the story in a way that feels organic rather than forced. The filmmakers get what made George Lucas' original trilogy magical, and they recapture it.

It's so tempting to get swept up in the fizzy class-reunion nostalgia of *The Force Awakens* that it's easy to ignore just how closely the story mimics the plot of *A New Hope*. But the sense of déjà vu is undeniable. The First Order has built what amounts to a bigger, more lethal Death Star. And the Rebels' game plan to blow it up is pretty much cribbed from the same playbook they used back in 1977. It's a tad lazy, but you may recall it worked pretty well the first time. Like Abrams' *Star Trek* reboot, *The Force Awakens* is funnier and has a lighter touch than its franchise predecessors. Its dogfights are dizzying and thrilling, and its CGI doesn't feel as chintzy as it did in Lucas' prequels, which this film tops in every way.

One of my biggest beefs with Abrams over the years has been that as masterful as he is at setting up worlds you want to visit and mysteries you want to untangle, he falls short with the payoff. Whether in *Lost*, *Mission: Impossible III*, or *Super 8*, his movies tend to end with fizzling ellipses rather than exclamation points. But what he's done here feels so note-perfect it's hard to imagine it concluding any other way. When *The Force Awakens* ends, it feels bittersweet simply because you so badly want to get to the next chapter. So, yes, the wait is over. But now a new waiting game begins... **B+**

SPOILER ALERT

HIDDEN SECRETS OF *STAR WARS*

THE FORCE AWAKENS IS PACKED WITH EASTER EGGS AND QUIRKY CAMEOS, AND IT RAISES SOME MAJOR QUESTIONS. WE UNRAVEL THEM ALL.

By Anthony Breznican @*Breznican*

BEHIND THE CRAWL

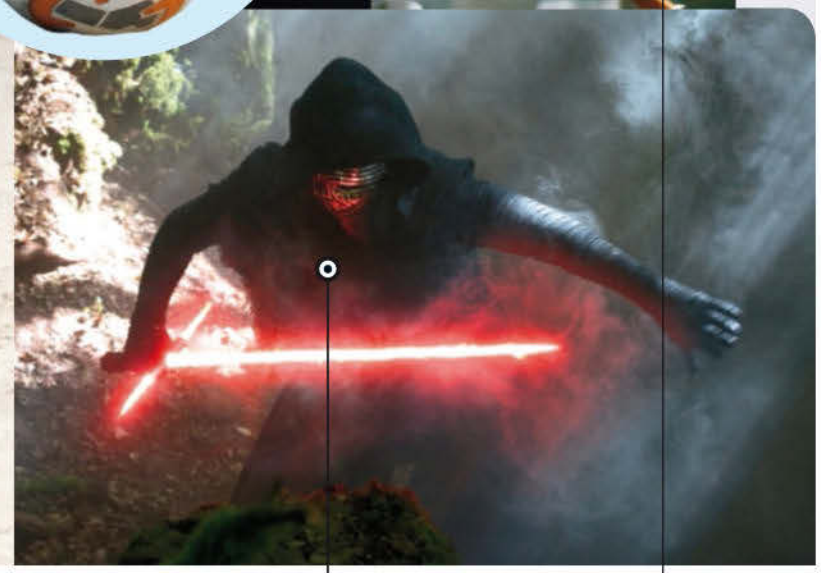
The question everyone's been asking about *The Force Awakens* is addressed in the first line of the opening crawl: "Luke Skywalker has vanished." Turns out, his location has been hiding in plain sight: It's in that holographic map in front of Han Solo when he says in the trailer, "It's true. All of it."

WHO IS UNKAR PLUTT?

Simon Pegg was an unofficial *Star Wars* adviser for director J.J. Abrams, and at San Diego Comic-Con we learned he had been given a creature to play, though how big it would be was unclear. We now know he's Unkar Plutt, the miserly junk dealer who pays Daisy Ridley's Rey in rations for the devices she scavenges. "While he isn't recognizable in the movie, his support and friendship has been massively important," Abrams tells EW.

MAY THE GUIDE BE WITH YOU From the editors of *Entertainment Weekly*, *The Ultimate Guide to Star Wars* is on newsstands now. This road map to the galaxy far, far away dives deep into behind-the-scenes stories from all seven films—with exclusive *Force Awakens* photos—and everything fans need to know about the universe's books, comics, and much more.

(PREVIOUS SPREAD) BOYEGA AND RIDLEY: DAVID JAMES/© 2015 LUCASFILM LTD.; ALL OTHERS: © LUCASFILM LTD. (4); (THIS SPREAD) MARK HAMILL: © LUCASFILM LTD.; PEGG: ANITA BUGGE/WIREIMAGE.COM



A HEROINE RISES

Fanboys who've been unwelcoming of girls in the *Star Wars* geek hive, step aside. Whenever a male character tries to rescue Rey, he inevitably finds she has capably handled the crisis herself. If anything, it's the boys who need saving. "To be one of the facial representations of a positive progression is incredible," Daisy Ridley says. "Girls are incredible, and girls should be represented too." There has been an awakening, indeed.

BB-8'S SQUAD

It's unknown exactly how they contributed, but Ben Schwartz (*Parks and Recreation*) and Bill Hader are credited as the roly-poly droid's voice consultants. Are the comic actors secret experts in cooing and purring?

WE NEED TO TALK ABOUT KYLO

Imagine loving someone who's committed a horrible crime. This turns out to be the arc of the angry, unstable new villain, who taps into a very contemporary fear by lashing out against unarmed innocents. We won't say who Kylo Ren (Adam Driver) is connected to, but notice that the First Order's Starkiller Base is a metaphor for Ren's place on the dark side: Evil is a parasite that feeds off the power of a sun/son.

TRAILER TRASH

Those trailers we've been obsessing over like the Zapruder film for months, trying to discern what may be in the movie? Well, some of that footage isn't in the finished film at all. Maz Kanata's alien hand extending Luke Skywalker's lost lightsaber to Leia's hand...doesn't happen. (She gives it to another character.) We also don't see that halting shot of Kylo Ren from behind, igniting his crossguard lightsaber. Much of the voice-over was recorded solely for the trailers and teasers, too.

RIDLEY, DRIVER: DAVID JAMES/© 2015 LUCASFILM LTD. (2); SCHWARTZ: WIREIMAGE.COM; BB-8, LIGHTSABER: © 2015 LUCASFILM LTD. (2); HADER: DON ARNOLD/WIREIMAGE.COM

Don't Miss the Next ESSENCE BEAUTYBOX!

QUANTITIES ARE LIMITED.
RESERVE YOUR ESSENCE BEAUTYBOX™ TODAY!

Products may vary

From hair and nail care to makeup and fragrance—each month brings you the best in beauty.

Curated by the beauty experts at ESSENCE® Magazine •

Prestige favorites and independent brands we love • Delivered to your door monthly

VISIT **ESSENCEBEAUTYBOX.COM** TO JOIN NOW

@essencebeautybox @essencebeautybox @essencebox **#EssenceBeauty**

© 2015 Time Inc. ESSENCE is a registered trademark and ESSENCE BeautyBox is a trademark of Essence Communications Inc., in the U.S. and other countries. All referenced trademarks are the properties of their respective owners.

15AEBIAL

DROID DIS

Remember the floating, spherical drone in *A New Hope* that zapped Luke Skywalker with low-intensity blasts while he practiced swinging a lightsaber aboard the *Millennium Falcon*? It makes a not-so-glorious return midway through *The Force Awakens*. Look for the Marksman-H combat remote in Finn's hand when he digs through junk piles aboard the famous starship.

CAMEO CAVALCADE

Abrams cast a number of friends and family in the film. *30 Rock* actor Judah Friedlander turns up as a bar patron, director Kevin Smith supplies an unspecified character voice, *The Maze Runner*'s Thomas Brodie-Sangster appears as a First Order officer, and Oscar-winning *Up* composer Michael Giacchino and Radiohead producer Nigel Godrich are credited as storm-troopers. But the real nepotism at work is the character of Captain Cypress, who is played by Abrams' father, Gerry, a television producer who has run Cypress Point Productions since 1978.

THE REAL DAMERON

X-wing fighter pilot Poe Dameron was named after Abrams' assistant, up-and-coming filmmaker Morgan Dameron, who appears on screen as a shocked Resistance officer during the battle against Starkiller Base. The real-life inspiration for Poe even gets a fitting character name: Commodore Meta.

ANSWERS, YOU SEEK?

Audiences walking out of the theater will undoubtedly have questions, and there are some things even a second viewing won't clear up: Rey's history, why C-3P0 now has a red left arm, and Captain Phasma's existence are all largely unexplained in *The Force Awakens*. Good news/bad news? We have plenty of time to theorize before we learn more in 2017's *Episode VIII* and 2019's *Episode IX*.

BOYEGA: © 2015 LUCASFILM LTD.; FRIEDLANDER: NICOLE RIVELLI/NBC; C-3PO: DAVID JAMES/© 2015 LUCASFILM LTD.; DAMERON: COURTESY MORGAN DAMERON

EXCLUSIVE FIRST LOOK
SHE'S GOT
2 MEN AND A Baby!
MARK DARCY
HE LOVES ME. HE LOVES ME NOT.

OUR FAVORITE FLAWED HEROINE ADDS SOME V. SERIOUS COMPLICATIONS TO HER ALREADY LUDICROUS LIFE IN BRIDGET JONES'S BABY. ON THE SET OF NEXT YEAR'S McDREAMIEST love story.
JACK QWANT
LYNETTE RICE
@lynetterice
RANKIN

Colin Firth, Renée Zellweger, and Patrick Dempsey photographed on Dec. 4, 2015, in London

Renée Zellweger is not very good at hiding.

In one of her more slapsticky scenes in *Bridget Jones's Baby*, the Oscar winner almost goes arse over elbow in the titular character's effort to avoid an American hunk (Patrick Dempsey) who may have knocked her up during a drunken tryst. Back in 2001 audiences fell in love with the hapless heroine of *Bridget Jones's Diary* for her she's-such-a-mess antics, but things are a little different now. It's time for Bridget to grow up. "This is part of the challenge, discovering where she is in her new life," Zellweger says. "She's a bit more mature and has moved on, as we all have."

When we left Bridget at the close of *The Edge of Reason* in 2004, Mark Darcy (Colin Firth) had proposed and a modern fairy-tale ending seemed within her grasp. Turns out, though, she didn't marry him, and in *Baby* (out Sept. 16, 2016), Bridget, now 43, is still single and a news producer when she discovers that she's pregnant. And in true Bridget fashion she's not sure if the baby belongs to the handsome billionaire she's just met (Dempsey) or the long-suffering Darcy. Okay, so she hasn't matured *that* much. Some things clearly remain the same: her penchant for granny panties (yup, they're expected to return in some form) and her uncanny ability to make an embarrassing situation all the more awkward. "I think that's her essence, really," says Zellweger, speaking with her character's British accent (and entirely in a whisper) during a break from EW's cover shoot in London. "All of us do things in our personalities that we don't outgrow."

That will no doubt please fans of the first two films, which earned more than $500 million worldwide. But that made the 12-year gap before this third movie all the more puzzling. Why the delay? Finding the right story proved a bigger challenge than you might expect. The first two installments were based on the novels by Helen Fielding, but producers weren't ready to make the narrative leap the author took in her latest Bridget book, *Mad About the Boy*. (In that yarn, Bridget is already a single mom and SPOILER ALERT! Mark Darcy has quickly become, ahem, unavailable.) Still, producers Eric Fellner and Debra Hayward liked the idea of exploring a mature Bridget with a ticking biological clock, so they enlisted Fielding to write a screenplay that tells an alternate version of the story.

Zellweger, meanwhile, was open to crossing the pond again for the right tale. She hadn't released a film since 2010 (by personal choice, she says), but her love for her most indelible character had never waned. "I like that she tells what it's like to be a woman in these really relatable situations," she says. "It's so right to tell a story about Bridget in this stage of her life." In this case, about what happens when your choices steer you off the culturally prescribed path. "All of Bridget's friends have moved on,"

BRIDGET JONES'S BABY: GILES KEYTE/UNIVERSAL PICTURES (3)

(From far left) Zellweger; Zellweger and Dempsey; Firth, Zellweger, and Dempsey

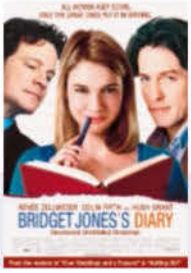
Hayward says. "They've all got children. It's what we've all sort of gone through as women, isn't it?"

The primary man in the franchise, Colin Firth, has had his own journey with Bridget. Although he earned an Oscar for *The King's Speech* in 2011 after starring in the first two movies, he says he never quite said goodbye to her. "I thought it would be very po-faced to try to run from it," he says, but admits that his character has a much tougher rival for Bridget's affections this time around. Hugh Grant's Daniel Cleaver is no longer in the picture (or the movie), but Cleaver was too much of a narcissistic cad to pose a real threat to Darcy. Dempsey's Jack Qwant is a much better man. "Mark didn't think Daniel was better than him," Firth, 55, says. "This guy Jack seems to be more of the charming good guy, and in some ways that's scarier."

Finding that charming good guy was the last major task facing the filmmakers. After original *Bridget* director Sharon Maguire agreed to sign on, the whole gang came back together, including Jim Broadbent and Gemma Jones as Bridget's parents. Even her buddies Shazza (Sally Phillips), Jude (Shirley Henderson), and Tom (James Callis) returned. All that was left was finding the lucky bugger to lure Bridget away from Darcy. Enter Dempsey, whose calendar opened up last April when he left *Grey's Anatomy* after playing Derek "McDreamy" Shepherd for 10 years.

"It all happened very quickly," explains Dempsey, 49, who was in the midst of his summer racing season for Porsche when he got the call for *Baby*. "It's completely reinvigorated me. I've enjoyed it immensely, getting back to something that has a beginning, middle, and end. It's just a completely different approach. With *Grey's*, you're just grinding it out. In this instance, you take the time to get through things."

Bridget From the Beginning



BRIDGET JONES'S DIARY
2001

A modern spin on Jane Austen, it was an instant rom-com classic thanks in part to perfect casting: Colin Firth as the proud and reserved good guy, Darcy; Hugh Grant as the irresistible rake, Daniel; and Renée Zellweger as the impossible-not-to-root-for Bridget, forced to choose between them.

BRIDGET JONES: THE EDGE OF REASON
2004

This zany follow-up opens with Bridget and Darcy happily together—but not for long, due to miscommunication and Bridget being, well, Bridget. Daniel shows up and manages to help land Bridget in a Thai prison. Not to worry: Darcy saves the day and proposes.
—Sara Vilkomerson

Director Sharon Maguire with Zellweger on set

She sure doesn't look pregnant. On the London set of *Baby*, Zellweger, 46, looks nearly as lithesome as she did in her Oscar-nominated turn as Roxie Hart in 2002's *Chicago*. As any fan of the novels and movies knows, Bridget's weight (and in turn Zellweger's) has been a major point of discussion—on screen and off. In the books, she's depicted as *squidgy*, so when the first film debuted, Zellweger was criticized for not packing on enough pounds. That could easily happen again, so the director is eager to explain the thinking behind Bridget's trimmer waistline. "We all really loved the notion that Bridget, 15 years on, had finally reached her ideal weight—somewhere between a U.K. size 10 or 12—but still hadn't solved any of her issues about love and loneliness," Maguire says. "One of the reasons the first film worked was not just because of the comedy but because people identified with Bridget's fear of loneliness. It's still a prominent theme in the character's journey even in the third film, and an integral point of access for the audience to empathize with her."

Zellweger, who nearly broke the Internet in October 2014 when a picture of her from *Elle* magazine's Women in Hollywood event prompted rampant speculation that she had done something to her face, seems ready to endure a new wave of scrutiny, emboldened by the support she says she received from her fans at the time, though she says she was able to isolate herself from the actual discussion of her appearance. "All I know is that people were sending support, which means that I must have needed it," she says. "When people ask me, 'How did that feel?' I'll say, 'I don't know.' I know it sounds pretty unlikely that a person might be able to keep herself clear of those words or of that experience, but I have and it takes effort. But I have succeeded. What good comes from knowing that something like that has happened? Less fear."

Maybe, but it's clear that Zellweger hasn't entirely quieted those negative voices that can haunt almost any woman in the

Life After *Grey's*

IN APRIL, a shell-shocked and choked-up Patrick Dempsey talked to EW about leaving the set of *Grey's Anatomy* for good. Now that he's focused on playing a different kind of McDreamy in *Bridget Jones's Baby*, the actor sounds relieved to be out of the scrubs. "I knew it would be heavy like that," he says. "I'm very happy to have moved on to a different chapter in my life." And if he harbors any resentment about his character being killed in a car crash, he doesn't show it now. When asked about a recent comment made by *Grey's* creator Shonda Rhimes, who admitted to Comedy Central's Larry Wilmore that she has offed characters when she didn't like the actors portraying them, Dempsey just smiled. "I think she loves being provocative, and that's fine for who she is. She knows how to deal with the media to get the response that she's looking for. She's very savvy." So what's next for the in-demand leading man? "I would consider anything," says Dempsey, who wants to both act and produce for television again. "I just have to be open and see what comes along, you know?" *—Lynette Rice*

BRIDGET JONES'S BABY: GILES KEYTE/UNIVERSAL PICTURES

"PEOPLE IDENTIFIED WITH BRIDGET'S FEAR OF LONELINESS, AND IT'S STILL A PROMINENT THEME IN HER JOURNEY."

– Sharon Maguire

public eye. In between takes on the set, Zellweger tells her makeup artist that she blames a dinner of salty soup the previous night for her "terrible" appearance, and insists on misting her face. If she's anxious, though, Firth says he never sees it. "It seems like she will endure anything with a smile on her face," he says. "I know that sounds like the routine colleague gushing, but it's true. She never complains. Her workload is bigger, but she just never even seems to have a bad day. Obviously she must have. But she doesn't let anyone else see that."

The producers have taken their share of punches too over the years. The character is so important to so many people that every decision they make is dissected and debated on social media. "We get a lot of rubbish thrown at us," Fellner says. "When we were making a second film, we were asked, 'Why? How's that going to work?' On this film it's 'Are the people too old? Blah blah blah.' You've just got to stick with what you believe and hope it works."

And if all else fails, throw in a surprise ending. None of the cast know who fathered Bridget's baby or who she'll choose (if anyone) as her beau. Different endings were shot, and the plan is to keep the actors in the dark—possibly until the premiere. "It's kind of brilliant," Zellweger says. "Nobody has said yet, and they're keeping it that way." In the meantime, she won't be checking the Internet to see what anyone thinks Bridget—or she—should do. "I work, so there's not a lot of time for an email exchange, let alone to go read things and be aware of what's going on," she says. "I want Bridget to be authentic, and I care more about that than the perceptions of me." Spoken like the plummy heroine we know her to be. ◆

REWARD

FOR THE CAPTURE OF

THE OUTLAW

QUENTIN TARANTINO

WANTED

FOR THE CRIME OF MAKING HIS BLOODIEST, MOST INCENDIARY MOVIE YET,

THE HATEFUL EIGHT

AMERICA'S *MOST NOTORIOUS DIRECTOR*

TESTIFIES ON RACE, VIOLENCE & WHY HE WON'T APOLOGIZE TO THE POLICE.

By
JEFF LABRECQUE
@JeffLabrecque

QUENTIN TARANTINO HAS WESTERNS IN HIS BLOOD. HIS MOTHER NAMED HIM, IN PART, AFTER QUINT ASPER, Burt Reynolds' character from *Gunsmoke*, and he grew up consuming Hollywood's Wild West—the good, the bad, and the ugly. With 2012's *Django Unchained*, he infused the genre with his provocative brand of cinematic vim. In *The Hateful Eight*, which opens Dec. 25, Tarantino rides again. ¶ Set a few years after the Civil War, this bloody, brain-spattered whodunit strands a bounty hunter (Kurt Russell) and his captive (Jennifer Jason Leigh) in a desolate mountain stop-over in the middle of a blizzard. Trapped with them are a Union major (Samuel L. Jackson), a Confederate general (Bruce Dern), and a motley melange of suspicious dudes, including Tarantino regulars Tim Roth and Michael Madsen. Paranoia—and racial rancor—run high. ¶ Those themes were magnified in real life when Tarantino drew fire for his comments at an October anti-police-brutality rally. Police unions threatened to boycott his films, casting the director as a black hat. But Tarantino's not hiding out from the posse. If anything, he's scrapping for a fight.

EW After *Django*, there were critics and members of the African-American community who weren't happy. The film touched certain third rails—slavery, race, violence on screen. And as I watched *Hateful Eight*, I was like, "He's doubling down."

QUENTIN TARANTINO Social critics don't mean anything to me. It is my job to ignore them, because their critiques are about right now: 2015. My movie is not a carton of milk that has an expiration date. It's going to be available 20 years, 30 years, hopefully 100 years from now. Those critics will come and go, but the movie will be the movie. My revenge is I'm going to win their kids and grandkids over. They're going to be stuck, an old man at Thanksgiving, having their

(PREVIOUS SPREAD) PATRICK FRASER/CORBIS OUTLINE

(Left) Jennifer Jason Leigh and Kurt Russell in *The Hateful Eight;* (below) Quentin Tarantino directing on set

Protesting in New York City in October

granddaughter talk about how she's taking a Tarantino class in college, and it's the most stimulating class that she's taking. They're going to fry an egg on their bald pate while their grandkids exalt my virtues.

Race is a recurring theme in your movies. Are you working through your own experiences with race via film?

No. I think me dealing with race in America is one of the things I have to offer to cinema. That is one part of my interest in American society, and so the fact that it bleeds into my work makes perfect sense. In particular, it's what I have to offer the Western genre, because it's really not been dealt with [there] in any meaningful way.

At the Rise Up October rally, you became the story after referring to some police officers as murderers. Did you say exactly what you intended to say? Or, looking back, do you think, "I should've been more careful with my words"?

No, I stand by that. I mean, I was completely misrepresented. I didn't say *all* cops were murderers, or every single police shooting was a murder. We were talking about very specific instances. Chicago just got caught with their pants down in a way that can't be denied. [*Ed. note: In a recently released video, a Chicago police officer is shown shooting 17-year-old Laquan McDonald 16 times. The incident took place more than a year ago. The city has been accused of a cover-up. The officer has now been charged with first-degree murder.*] But I completely and utterly reject the "few bad apples" argument. Yeah, the guy who shot that kid is a bad apple. But so are the other eight or nine cops that were there, that said nothing, did nothing, let a lie stand for an entire year. And the chief of police, is he a bad apple? I think he is. Is [Chicago mayor] Rahm Emanuel a bad apple? I think he is. They're all bad apples. That just shows that that's a bulls--- argument. It's about institutional racism. It's about institutional cover-ups that are about protecting the force as opposed to the citizens.

When the police unions threatened a boycott, they also promised that they had a "surprise" waiting for you...

The cops' response to it has made my point for me in *so many ways*. Civil servants, even rhetorically, shouldn't be threatening private citizens. They sounded like bad guys in an '80s action movie. It was like Jim Glickenhaus wrote their dialogue for them. *That's* a reference. [*Laughs*]

A boycott could affect the box office of your movie, though. You've worked with studio head Harvey Weinstein from the beginning of your career, and he's releasing *Hateful*. What was his phone call to you about this like?

If he was Rupert Murdoch, I'm sure the conversation would've gone a slightly different way. Harvey's a known liberal. He called me up to tell me he was proud, because he's never seen me take a political stand about anything publicly before. At the same time, I'm sure it was a gigantic pain in the ass that he didn't need. And it did have an effect on the film: We had some commercial tie-ins that went away because of the cop boycott.

One of the common themes of your characters is how they are often pretending—they are hiding something. This goes back to *Reservoir Dogs*, and this film is full of these types.

It must be an obsession of mine to some degree or another. In movie after movie, characters go undercover as somebody they're not. But it wasn't necessarily the intention. I wrote most of these characters for these actors—I called them the Tarantino Superstars. They can handle my material. They can handle my dialogue. They understand the rhythms. Not every actor is born from that kind of theatricality that is required in my pieces.

You've talked about not wanting to become an "old" director. You've said you'll retire after your 10th film. *Hateful Eight* is number 8. Is that still your plan?

Most directors think they have more time than they do. They all talk about five or six movies that they want to make in the future. I think there's something exciting about thinking I only have two movies left. What do you want your last two statements to be? How do you want to wrap up your persona for future generations? I think that's a really creative way to look at it. ✦

THE HATEFUL EIGHT: ANDREW COOPER (2); AT PROTEST: KENA BETANCUR/GETTY IMAGES

DOWNTON ABBEY

CHEERIO *To* ALL THAT

As the cast of **Downton** *prepare for their final season, they reminisce about the show that changed their lives.*

By KEVIN P. SULLIVAN
@KPSULL

FOR SIX SEASONS, THE PBS *MASTERPIECE* HIT SHOW took us upstairs and downstairs as we followed the Crawley family and its faithful staff through wars, weddings, heartbreaking deaths, and countless love affairs for Lady Mary. In the upcoming final season, which premieres Jan. 3, we'll see more of how modern times will affect their lifestyle. "We started at the real high point of this way of life.... Now we're covering this period of decline," says EP Gareth Neame. "We're seeing the end of an era, and servants no longer wanting to be servants, because there were other jobs." Will everyone get a happy ending? (Even poor Edith?) "Some will have good outcomes, and some won't," Neame teases. "But we'll leave them where they are in that place and time." We sat down with several cast members to talk about goodbyes, bad times around the dinner table, and the best part about working with Dame Maggie Smith.

Lady Mary (Michelle Dockery) and Lady Edith (Laura Carmichael) in season 6

An episode of *Downton* was usually full of grand-scale moments. What were your favorite types of scenes to film?

ALLEN LEECH (*Tom Branson*) I love being in scenes where I get to be part of a Maggie Smith put-down. A Dowager Countess put-down is always a special moment. Especially if you're working on set and she managed to do one off set at you.

MICHELLE DOCKERY (*Mary Crawley*) I particularly enjoy scenes below stairs when I'm addressing the servants, which is a rare occasion for Mary. I enjoyed the atmosphere down there. It's not Mary's territory.

What about the worst kinds of scenes to film?

LEECH Dining room. Everyone is going to say "dining room."

KEVIN DOYLE (*Molesley*) A two-minute dining-room scene could take a day and a half to shoot. There was a big cheer earlier this year when we did our last dining-room scene.

HUGH BONNEVILLE (*Robert, Earl of Grantham*) I think Allen did the math. If you put them all end to end, we've spent three months in that room. It wasn't sad to say goodbye to the dining room.

Other than the amazing one-liners, what was the greatest part about working with Maggie Smith?

BONNEVILLE She expects high standards. You always knew you had to be at the top of your game whenever she was on set. Also, she was very good at Bananagrams.

LEECH Everyone enjoys her performances and watching her because she has so much fun doing it. But she also is so honest.

"IT'S NOT LOST ON US, EVEN AS A CAST, HOW SPECIAL IT IS."

—ALLEN LEECH

◇◇◇

"Oh my gosh, I just caught myself old-woman acting. I mean, why am I doing that?"

DOCKERY There's a part of me that thinks I'm done now. I've worked with Maggie Smith for six years.

Who was always most likely to forget their lines?

PHYLLIS LOGAN (*Mrs. Hughes*) Nobody present!

DOCKERY It was the vicar for Lady Edith's wedding in series 3. At one point he said, "Dearly beloved... What is it?"

ELIZABETH MCGOVERN (*Cora, Countess of Grantham*) But this was after he said it when he wasn't on camera 600 times as we covered every person in the church. Then when the camera turned on him, he couldn't get past "Dearly beloved."

LEECH And all he had to say was "We're gathered here." That's it.

Did anyone take anything from set on the last day of filming?

LEECH I had the opportunity to take a letter that Branson had been written, but it was from the pig farmer. I don't hold a great sense of sentimentality in my mind for the pig farmer, so I chose not to.

Do you have a favorite line of dialogue in the series?

LEECH Branson saying, "Bet on me" to Sybil in the second series.

DOCKERY When Violet said to Isobel, "Put that in your pipe and smoke it."

MCGOVERN [When Violet said,] "What is a weekend?"

LOGAN Mrs. Hughes says to Daisy, "You're building a fire, Daisy. Not inventing it."

JIM CARTER (*Mr. Carson*) Lady Mary, about to get married, coming down the stairs saying, "Will I do, Carson?"

When did it hit you that the show was really ending?

MCGOVERN There was the last day that we shot in Highclere Castle. I remember having a walk along that drive that we always walk to every morning. That last walk, I was unexpectedly emotional.

LEECH When we got the final script and read those final lines, I realized, "Wow, that's the end." Instead of saying "End of episode," it says "The end of *Downton*."

DOCKERY I think when we wrapped at Highclere Castle. Laura [Carmichael, who plays Edith Crawley] and I were particularly emotional, and we had a wander through the house hand in hand and took one last look. The tears were just flooding.

Tell us what it was like filming your last scene.

DOCKERY I felt a bit sick leading up to the final take. I was so nervous and just couldn't quite believe it. We partied that night and the next night and the next night.

CARTER I was the most matter-of-fact. "Oh, we're coming to the end. We always finish jobs. That's fine. Grow up, everybody. Stop the moaning." Then when it came to saying goodbye—particularly to the crew—I found myself welling up. These great butch blokes on the crew started crying too. It was ridiculous.

LOGAN We thought, "If Jim Carter goes, there's no hope for the rest of us."

Additional reporting by C. Molly Smith

(PREVIOUS SPREAD) DAN STEVENS AND MICHELLE DOCKERY: GILES KEYTE/CARNIVAL FILM & TELEVISION LIMITED FOR *MASTERPIECE*; JESSICA BROWN FINDLAY AND ALLEN LEECH: JOSS BARRATT/PBS; ALL OTHERS: NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED FOR *MASTERPIECE* (7); (THIS PAGE) NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED FOR *MASTERPIECE*

An Epic Behind-the-Scenes Guide to the Galaxy's Favorite Saga

PICK UP YOUR COPY **IN STORES TODAY**

AN ALL-NEW COLLECTOR'S EDITION

From the Editors of *Entertainment Weekly*

© 2015 Time Inc. Books. Entertainment Weekly is a registered trademark of Time Inc. All rights reserved.

THE *United St*

FROM EVERGREEN *TWIN PEAKS* TO THE
HERE, *EW* PICKS THE SINGLE TV SHOW THAT
TO READ MORE ABOUT OUR CHOICES—

ates OF *TV*

BALMY *HART OF DIXIE*, SMALL-SCREEN SERIES SPAN SEA TO SHINING SEA. **BEST REPRESENTS EACH STATE IN THE UNION**. AND GET READY TO ARGUE—JUST TURN THE PAGE. *By EW staff* *Map by John Hendrix*

ALABAMA
Hart of Dixie
The CW (2011–15)
The fictional Bluebell incorporated all the Southern staples: fried food, constant festivals, doctors in sequined shorts, and pet alligators. Pet alligators are a staple, right?

ALASKA
Northern Exposure
CBS (1990–95)
The DNA of pretty much every quirky small-town show can be traced back to this gem on which a big-city physician moves to a small Alaskan burg to treat the oddball characters that inhabit it.

ARIZONA
Alice
CBS (1976–85)
This comedy about a waitress working at a roadside diner frequented by wacky locals in Phoenix captured the Southwest in the 1970s. (It even coined the catchphrase "Kiss my grits!")

ARKANSAS
Evening Shade
CBS (1990–94)
Burt Reynolds starred in this slice-of-life sitcom as an ex–Pittsburgh Steeler returning to rural life "...in a place called Evening Shade."

CALIFORNIA
Beverly Hills, 90210
Fox (1990–2000)
Cruising down palm-lined streets! Changing the Hollywood sign to "W Bev Hi '93"! Summers at the Beverly Hills Beach Club! Rich kids rule!

COLORADO
Dr. Quinn, Medicine Woman
CBS (1993–98)
Go west, young woman: A female physician uproots her Boston practice to the wilds of Colorado Springs in a fish-out-of-water tale.

CONNECTICUT
Gilmore Girls
The WB (2000–06), The CW (2006–07)
Who didn't want to claim a seat at Luke's or book a night at the Dragonfly Inn? With Stars Hollow, Amy Sherman-Palladino created the sweetest, most eccentric New England town that never existed.

DELAWARE
The Pretender
NBC (1996–2000)
Well, *something* had to take place in Delaware.

FLORIDA
The Golden Girls
NBC (1985–92)
Beyond the beaches and bikinis, the Sunshine State is home to one of the oldest populations in the country. And no show captured the vitality (and sexuality) of the AARP crowd more than this Miami-set gem. Now pass the cheesecake.

GEORGIA
Designing Women
CBS (1986–93)
The spiritual heirs of Scarlett O'Hara, the Sugarbaker sisters (and their interior-designer colleagues) embodied the characteristics of all good Southern belles: feistiness, fearlessness, and great taste in window treatments.

HAWAII
Hawaii Five-0
CBS (1968–1980)
The theme song is just as famous as the show and the catchphrase ("Book 'em, Danno!") that came with it. The mix of action and beautiful on-location scenery made the Hawaiian cop drama a hit for 12 seasons.

IDAHO
Wayward Pines
Fox (2015–present)
Idaho's forest idylls and natural seclusion offer a perfect spot where the last outpost of civilization can hide inside mountains and keep out futuristic mutants.

ILLINOIS
The Good Wife
CBS (2009–present)
You can't get through an episode of this courtroom drama without multiple mentions of Illinois law and corrupt politicians. All they're missing is a press conference in front of the Bean.

INDIANA
Parks and Recreation
NBC (2009–15)
Has any other character on TV ever had as much state pride as Leslie Knope? The deputy director of Pawnee parks and rec loves all things Indiana. Except Eagleton, of course.

IOWA
Double Trouble
NBC (1984–85)
Set in Des Moines, this charming comedy followed a pair of twins—one reserved, one free-spirited—on their misadventures around the heartland. (That is, until they moved to New York in season 2...)

KANSAS
Smallville
The WB (2001–06), The CW (2006–11)
For a decade, *Smallville* told the story of a teen struggling with the push and pull of cornfields versus a bustling Metropolis—and his ultimate Super-destiny.

KENTUCKY
Justified
FX (2010–15)
Harlan County is portrayed as a bluegrass underworld of moonshine, weed, and colorful hillbilly outlaws—and serves as a potent portrait of class and poverty.

LOUISIANA
True Blood
HBO (2008–14)
Nothing says Louisiana like a town full of sweaty people who all seem to work in or around a bar and aren't quick to accept strangers (especially ones with fangs).

MAINE
Under the Dome
CBS (2013–15)
Exec producer Stephen King based the fictional town of Chester's Mill on Bridgton (he has a summer home nearby), though contrary to popular belief, there's no giant dome trapping residents there.

MARYLAND
The Wire
HBO (2002–08)
Baltimore isn't just the setting of this drama—it's the main character. The devastating assessment of the city's drug trade, school system, and government could only have been created by David Simon, who loved his hometown enough to critique it.

MASSACHUSETTS
Cheers
NBC (1982–93)
Sam pitched for the Red Sox. Cliff rarely used the letter *r*. Friggin' Tip O'Neill made a cameo. If *Cheers* were any more Boston, it'd be wearing a "Yankees Suck" T-shirt.

MICHIGAN
Home Improvement
ABC (1991–99)
There's a reason Tim Allen so perfectly portrayed the series' middle-class, car-loving Michigan dad: He grew up in the Wolverine State.

MINNESOTA
The Mary Tyler Moore Show
CBS (1970–77)
News producer Mary Richards may have been Minnesota nice—but she was no pushover when it came to dealing with her cantankerous co-workers at Minneapolis' WJM-TV. For that, we throw our hats off to her.

MISSISSIPPI
In the Heat of the Night
NBC (1988–92), CBS (1992–95)
The adaptation of 1967's Best Picture brings Virgil Tibbs back to Sparta and keeps the region's racial tension as a main player.

MISSOURI
Grace Under Fire
ABC (1993–98)
Much of the sitcom's appeal grew from single mother Grace's time at her blue-collar job at the local oil refinery in Victory.

MONTANA
Buckskin
NBC (1958–59)
With a harmonica-playing child

NORTHERN EXPOSURE, DR. QUINN, MEDICINE WOMAN: EVERETT COLLECTION (2); THE GOLDEN GIRLS: CHEERS: NBC/PHOTOFEST (2); TRUE BLOOD: JOHN P. JOHNSON/HBO; PARKS AND RECREATION: COLLEEN HAYES/NBC; THE WIRE: PAUL SCHIRALDI/HBO; THE MARY TYLER MOORE SHOW: CBS/LANDOV

narrator, a boardinghouse setting, and a peacekeeping marshal in town, this Western captured everyday frontier life in the 1880s.

NEBRASKA
The Young Riders
ABC (*1989–92*)

This action-packed Western about fresh-faced Pony Express riders based at the Sweetwater station impressed with sweeping cinematography that memorably portrayed the pre–Civil War Great Plains.

NEVADA
CSI: Crime Scene Investigation
CBS (*2000–15*)

Sin City never looked grittier: The forensics experts in this procedural traced a range of often bloody, frequently shocking murders from the Strip to the outskirts of Vegas.

NEW HAMPSHIRE
The Brotherhood of Poland, New Hampshire
CBS (*2003*)

Does a *Breaking Bad* episode count? No? Okay...oh! David E. Kelley set this small-town drama about three brothers in the Granite State. The show lived free of viewers and died after five episodes.

NEW JERSEY
The Sopranos
HBO (*1999–2007*)

The Garden State's history of organized crime may have inspired the mobster drama, but the state's seedier settings—think dodgy strip clubs, cramped alleys, and one too many abandoned buildings—heightened the intensity.

NEW MEXICO
Breaking Bad
AMC (*2008–13*)

If your state has to be associated with a meth drama, this is definitely the one to be known for. The Emmy-grabbing neo-noir thrilled *and* chilled, even in 95-degree heat.

NEW YORK
Sex and the City
HBO (*1998–2004*)

With its boutique-lined streets, crazy taxis, and sidewalk moats, Manhattan was always the fifth lady dishing drama at the brunch table.

NORTH CAROLINA
One Tree Hill
The WB (*2003–06*), *The CW* (*2006–12*)

Wilmington doubled as Tree Hill, the fictional town at the heart of this loopy soap that featured multiple hookups, countless basketball games, and one psychotic nanny named Carrie.

NORTH DAKOTA
Fargo
FX (*2014–present*)

With scenes set in Minnesota and South Dakota, *Fargo* is more of a state of mind than an actual place on this crime drama. But it still nails the real city's kill-'em-with-kindness attitude.

OHIO
WKRP in Cincinnati
CBS (*1978–82*)

This crowd-pleasing workplace comedy highlighted the nutty staffers at a struggling radio station in the Nati.

OKLAHOMA
Saving Grace
TNT (*2007–10*)

Nancy Miller set the crime drama in her hometown of Oklahoma City, borrowed characters' last names from local towns (Grace Hanadarko!), and used the 1995 bombing attack as a defining plot point.

OREGON
Portlandia
IFC (*2001–present*)

Sure, the jokes about wacky artisanal cocktails apply to fellow hipster cities like Brooklyn and Austin. But the extreme earnestness that fuels the world's most well-meaning bookstore owners can't be matched outside of Oregon.

PENNSYLVANIA
Queer as Folk
Showtime (*2000–05*)

Pittsburgh's grittiness was a fitting setting for this envelope-pushing LGBT drama, which tackled everything from crystal-meth addiction to living with HIV.

RHODE ISLAND
Family Guy
Fox (*1999–2002, 2005–present*)

Besides Peter Griffin's thick New England accent, Quahog's Rhode Island inspiration is most felt in the portside town's odd, usually clam-based traditions.

SOUTH CAROLINA
Army Wives
Lifetime (*2007–13*)

Actually filmed in and around Charleston, *Army Wives* found the right balance of cobblestone streets, water views, and patriotism.

SOUTH DAKOTA
Deadwood
HBO (*2004–06*)

HBO's Western mined the real-life history of the frontier town, finally giving the Midwest some Old West mythologizing. (Just ignore that the show was shot in California.)

TENNESSEE
Nashville
ABC (*2012–present*)

The country-music soap sets the stage by shooting in (or re-creating) Music City's famed locations, like the Bluebird Café and the Grand Ole Opry.

TEXAS
Friday Night Lights
NBC (*2006–11*), *DirecTV* (*2008–11*)

The beloved football saga is, at its heart, an ode to the best and worst of the Lone Star State. Texas forever.

UTAH
Big Love
HBO (*2006–11*)

This drama about a polygamist and his brood in suburban Salt Lake City shifted between their cookie-cutter subdivision—that secretly housed their plural family—and the rural compound they were escaping.

VERMONT
Newhart
CBS (*1982–90*)

It doesn't get much cozier than Henry Mancini's opening theme played over shots of wooded roads, small towns, and farmhouses.

VIRGINIA
The Waltons
CBS (*1972–81*)

Where else could John-Boy run free than the Blue Ridge Mountains, where the Depression was glimpsed through the lens of the close-knit family?

WASHINGTON
Twin Peaks
ABC (*1990–91*)

The cult horror-mystery wallowed in the haunts and grungy soul of Washington—as well as its damn-fine-coffee obsession.

WASHINGTON, D.C.
The West Wing
NBC (*1999–2006*)

If D.C. is a one-company town, then Aaron Sorkin's White House drama is that company's mascot. It's also why we all know what a "POTUS" is.

WEST VIRGINIA
Buckwild
MTV (*2013*)

The reality show, dubbed "redneck *Jersey Shore*," was plagued by complaints of cultural misrepresentation, and the manner in which the series ended served as a tragic conclusion.

WISCONSIN
Happy Days
ABC (*1974–84*)

The apple-cheeked Cunninghams and the nostalgic trip back to a less complicated time could live only in the Midwest. *Aaaayy!*

WYOMING
Laramie
NBC (*1959–63*)

Set on a cattle ranch after the Civil War, this Western delved into the lives of settlers and outlaws *and* made the transition to color TV during its run.

Don't agree with our choices? Tweet your picks to @EW using #debateyourstate. (And we know D.C. isn't a state.)

THE SOPRANOS: HBO/THE KOBAL COLLECTION; *BREAKING BAD*: FRANK OCKENFELS/AMC; *SEX AND THE CITY*: CRAIG BLANKENHORN; *PORTLANDIA*: AUGUSTA QUIRK/IFC; *FAMILY GUY*: FOX; *FRIDAY NIGHT LIGHTS*: VAN REDIN; *NASHVILLE*: CHRIS HOLLO/ABC; *TWIN PEAKS*: ABC PHOTO ARCHIVES/GETTY IMAGES; *THE WEST WING*: JAMES SORENSEN/NBC/GETTY IMAGES; *HAPPY DAYS*: ABC/PHOTOFEST

Movies

EDITED BY **STEPHAN LEE** @stephanmlee

REEL NEWS

From *Carol* to Marvel Cate Blanchett is in final talks to join *Thor: Ragnarok*. **Stumped by Trump** Oscar-winning screenwriter Aaron Sorkin says he'd have a hard time writing about Donald Trump, calling him "the end of political satire."

▲ Leonardo DiCaprio

The Revenant

STARRING	DIRECTED BY
Leonardo DiCaprio, Tom Hardy, Domhnall Gleeson, Will Poulter	Alejandro González Iñárritu

RATING	LENGTH	REVIEW BY
R	2 hrs., 36 mins.	Chris Nashawaty @*ChrisNashawaty*

HITTING THEATERS LESS than a year after he walked off with Best Picture and Best Director Oscars for *Birdman*—his whirligig meta–parlor game about the wages of fame—*The Revenant* marks Alejandro González Iñárritu's return to the big screen with a vengeance. Literally. It's an epic about the existential extremes human beings will go to for revenge. Well, that and witnessing one of Hollywood's biggest stars endure an unrelenting, *Passion of the Christ*-style beating from man, beast, and nature.

Leonardo DiCaprio plays a real-life 19th-century hunter named Hugh Glass, who's first seen stalking along a stream in some untamed corner of the American West, staring down the barrel of a rifle at a moose. The majestic quiet of the outdoors, the gentle burbling of the water, the whispered voices on the soundtrack all imply that for the next two and a half hours, Iñárritu will be working in the key of Terrence Malick. Then the director hurls us into a bloody scrum of man-made violence and chaos as Glass' camp of fur trappers is raided by Native Americans. The carnage is crazed and sloppy with blood, like the opening of *Saving Private Ryan*, with arrows instead of bullets. Glass, and everyone in the theater, is lucky to make it out alive.

Glass and his half–Native American son (whom he speaks to in Pawnee) have been

KIMBERLEY FRENCH

hired to guide this group of pelt traders to "the edge of the world" (the film was largely shot in the snowy wilderness outside Calgary). And over time, Glass' backstory, including the murder of his wife, is gradually revealed (although never enough of it). After he's viciously mauled by a grizzly in one of the most terrifyingly realistic scenes I've seen, his party leaves him behind with Tom Hardy's half-scalped, half-mad mercenary Fitzgerald and Will Poulter's shell-shocked greenhorn Bridger. The two men carry Glass as far as they can, but Fitzgerald is really just buying time until he can get rid of Glass, collect his money, and move on. In the process, he gives Glass reason to will himself back from the dead and track the bastard down for payback.

That's more or less the story—an epic adventure writ small. And for some, that may be enough. But despite the haunting beauty of cinematographer Emmanuel Lubezki's magic-hour compositions and DiCaprio's ferocious, feral performance, I suspect some will leave *The Revenant* wishing there was a little more narrative meat on the bone. You can't watch the movie without appreciating the frigid working conditions and hardships that must have gone into making it. But while Iñárritu's savage endurance test of a film casts a spell as a series of stunning images, it comes up short as an emotionally involving drama. It's so focused on dazzling your eyes that it never quite finds its way into your heart. **B**

THIS FILM CONTAINS THE FOLLOWING:

- **BI** BEARD ICICLES
- **FS** FRESH SASHIMI
- **DS** DIY SURGERY
- **BR** BUFFALO ROAMING

LES MISERABLES: LAURIE SPARHAM; *EMPIRE OF THE SUN:* WARNER BROS./PHOTOFEST; *STEPMOM:* DEMMIE TODD; *MARLEY & ME:* BARRY WETCHER

CRUELEST CHRISTMAS MOVIES EVER

These films, all released on Dec. 25, hardly brim with yuletide cheer

1.
***The Revenant* (2015)**
Bloody scalps roasting on an open fire/ Frostbite nipping Leo's nose...

2.
***Les Misérables* (2012)**
The saddest, most tearful caroling party ever.

3.
***Empire of the Sun* (1987)**
A boy (Christian Bale) is held captive at a Japanese internment camp. Merry, merry!

4.
***Stepmom* (1998)**
Ends with a family Christmas celebration and Susan Sarandon's impending death.

5.
***Marley & Me* (2008)**
A puppy is the best Christmas gift... until (spoiler alert) about 13 years later.

Will Smith

Concussion

STARRING Will Smith, Albert Brooks, Alec Baldwin, Gugu Mbatha-Raw

DIRECTED BY Peter Landesman | **RATING** PG-13 | **LENGTH** 2 hrs., 1 min.

REVIEW BY Leah Greenblatt @*Leahbats*

EVERY GOOD DAVID-AND-GOLIATH story hinges on the faith and grit of the Little Guy—even when the cause he's fighting for is taken up on behalf of human giants who are famously well paid to smash into each other every Sunday for sport.

Concussion's tenacious real-life David (portrayed with fierce commitment by Will Smith) is Dr. Bennet Omalu: A gifted Nigerian-born pathologist toiling in a Pittsburgh morgue circa 2002, he finds irregularities in the autopsy of a beloved Steelers star that suggest a medical explanation for the oddly high number of NFL players felled young by drugs, depression, and suicide. His discovery—a disease he dubs chronic traumatic encephalopathy, or CTE—seems to tie directly to the repetitive brain injuries incurred in football, which is not welcome news to the multibillion-dollar industry behind it. ("You're going to war," his boss warns, "with a corporation that *owns* a day of the week.") Director Peter Landesman, who also helmed last year's political thriller *Kill the Messenger*, doesn't color much outside the lines of conventional drama. But his straightforward telling actually serves the strong cast and taut script—and a story that would be deemed too outrageous to believe if it wasn't true. **B+**

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A–	CAROL	78	95	93	**89**
A	THE BIG SHORT	81	81	86	**83**
A–	JANIS: LITTLE GIRL BLUE	72	75	93	**80**
B+	THE LADY IN THE VAN	69	67	92	**76**
B	MACBETH	75	71	80	**75**
B	SISTERS	67	69	89	**75**
A	CHI-RAQ	53	78	80	**70**
B–	YOUTH	75	63	71	**70**
B	KRAMPUS	70	49	64	**61**
B–	IN THE HEART OF THE SEA	74	48	48	**57**

▼ Robert De Niro, Bradley Cooper, and Jennifer Lawrence

Joy

STARRING Jennifer Lawrence, Robert De Niro, Bradley Cooper, Virginia Madsen

DIRECTED BY David O. Russell

RATING PG-13 | **LENGTH** 2 hrs., 3 mins.

REVIEW BY Leah Greenblatt *@Leahbats*

DAVID O. RUSSELL'S films are filled with seekers and strivers and lovable misfits—American hustlers working hard to carve out their own oddball corner of the dream. Even for them, though, a movie about a mop might feel a little quixotic.

Working once again with muse Jennifer Lawrence, Russell aims to adapt the real-life tale of Joy Mangano, a plucky but overwhelmed single mother whose falling-down house can barely contain her dysfunctional family. Her curdled Casanova of a father (Robert De Niro) grudgingly shares the basement with her unemployed ex (Édgar Ramírez), while her catatonic mother (Virginia Madsen) loses herself in daytime soaps and her hostile half sister (Elisabeth Röhm) seethes in various corners. But Joy has ideas, you see; she's always been a smart girl, and a messy incident on the sailboat belonging to her father's latest paramour leads to a eureka moment: a highly absorbent, hands-free Miracle Mop designed to liberate housewives like her from linoleum drudgery. Cue the rocky but triumphant climb from double-mortgage penury to TV stardom on the then-nascent QVC. (That's where Bradley Cooper fairly uselessly comes in.)

If only Russell trusted Mangano's true story. Instead, he's turned her life into an overstaged mess of awkward exposition, contrived dialogue, and characters so willfully unreal they feel acrylic. Lawrence is, once again, ridiculously young for the role (Mangano was a decade older) but also much better and more natural than the noteless part she's been asked to play. She can't save a turkey, though; in a season rich with cinematic options—*Star Wars*, *Sisters*, *The Revenant*—this is not the joy you're looking for. **C–**

A WHALE OF A DIET

To play a shipwrecked crew for *In the Heart of the Sea* (out now), **Chris Hemsworth** and cast ate like minnows. And hated every minute. **By Clark Collis**

TWO THINGS VERY difficult to miss when watching director Ron Howard's 19th-century whaling epic, *In the Heart of the Sea*: the huge leviathan that destroys a ship called the *Essex* in the middle of the Pacific, and the subsequent weight loss of the craft's crew of whalers as they try to reach land before starving to death. To achieve that lean and hungry look, the actors playing the crew, including Chris Hemsworth, Tom Holland, and Benjamin Walker, stuck to a carefully calibrated diet that eventually found them surviving on just 500 calories per day. "It was a pretty testing time," says Hemsworth, who lost 15 pounds from the already trimmed-down physique he sported in Michael Mann's thriller *Blackhat*. "We all felt like we'd climbed Everest by the end."

JOY: MERIE WEISMILLER WALLACE; *IN THE HEART OF THE SEA*: JONATHAN PRIME; HEMSWORTH: @CHRISHEMSWORTH; WATER: JOSIP MARUSIC/GETTY IMAGES; *THE HATEFUL EIGHT*: ANDREW COOPER

◀ Chris Hemsworth in *In the Heart of the Sea;* (below), Hemsworth shared this image on his Instagram

According to Howard, the cast's diet consisted of three very non-square meals a day. "They'd eat a small breakfast item, a little bit of fruit, and maybe a little bit of yogurt," he says. "Lunch was a little bit of spinach and a hard-boiled egg, or a couple of thin slices of chicken. Dinner would often be a salad. They'd get a lot of lettuce, which would drive them crazy because they'd still be hungry when it was done." The cast was also allowed two snacks each day. "The snack would be pathetic," says Howard. "Some cracker, with maybe a dab of avocado and some pumpkin seeds." So did the director lead by example and undertake this diet himself? Uh, nope. "I ate their snacks a lot," Howard says, laughing. "But I wasn't joining in the crusade."

> "DINNER WOULD OFTEN BE A SALAD. THEY'D GET A LOT OF LETTUCE, WHICH WOULD DRIVE THEM CRAZY."
> —RON HOWARD

The Hateful Eight

STARRING	DIRECTED BY
Kurt Russell, Jennifer Jason Leigh, Samuel L. Jackson	Quentin Tarantino

RATING	LENGTH	REVIEW BY
R	3 hrs., 7 mins.	Chris Nashawaty *@ChrisNashawaty*

QUENTIN TARANTINO'S GREAT gift as an artist is the way he's able to quote cinema's past while saying something new. He can take a stroll down memory lane without buying a house there. In his new film, the slow-simmering Western *The Hateful Eight*, he sets out on a classic adventure right out of John Ford's *Stagecoach* and ends up in the caffeinated chaos that closed *Reservoir Dogs*. Whether you want to go with him on that long journey is a different matter. As someone who's loved almost all of Tarantino's films, I felt—for the first time—something close to disappointment. At their best, his films give off the giddy sensation of *too much*—that he has so many inspired ideas vibrating in his celluloid brain that he overwhelms us. But *The Hateful Eight* doesn't have *enough* ideas. Set almost entirely in a snowed-in saloon, the story's so spare it doesn't warrant either its three-hour running time (including an overture and intermission) or his use of 70mm projection. It's narratively and visually claustrophobic. Fortunately, the director's genius for casting hasn't abandoned him. Kurt Russell has a blast chewing on Tarantino's florid dialogue as a grizzled bounty hunter, Jennifer Jason Leigh shines through a bloody smile as the outlaw he's taking to the hangman, and Samuel L. Jackson is at his ripsnorting Jacksoniest as a surly Union officer. Bruce Dern, Tim Roth, Michael Madsen, Walton Goggins, and Demian Bichir round out the odious octet, sniffing one another like dogs in a cage. While genre fans will dig Tarantino's nods to whiteout spaghetti Westerns like *The Great Silence* (a connection goosed by Ennio Morricone's sublime red-sauce score), others will be left wondering if that's all there is. In this case, the answer, sadly, is yes. **C+**

▶ Tim Roth, Kurt Russell, and Jennifer Jason Leigh

Where to Invade Next

DIRECTED BY Michael Moore

RATING R | **LENGTH** 1 hr., 50 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

DESPITE ITS militaristic title, Michael Moore's latest blast of cinematic agitprop isn't about war-happy American foreign policy. It's far stealthier than that. In his first documentary since 2009's *Capitalism: A Love Story*, Michigan's muckraking merry prankster takes a look at America and wonders aloud how we've lost our way. How has the greatest country on earth fallen behind the rest of the world when it comes to happiness, dignity, the way we treat our workers? Moore, as shambling and disheveled as ever, travels the globe (mostly Europe, but also far-flung places like Tunisia) and, with an air of mock astonishment, shows us how much better other countries treat women, families, even prisoners. Moore talks to locals and after hearing how simple their prescriptions for happiness are, he plants a flag to colonize these ideas. *Where to Invade Next* is so heartfelt and sincere, it's tempting to say that Moore's mellowed with age. But beneath its innocent-abroad optimism, the film has a stinging truth that's hard to ignore. **A–**

Michael Moore and Ducati CEO Claudio Domenicali

45 Years

STARRING	DIRECTED BY
Charlotte Rampling, Tom Courtenay	Andrew Haigh

RATING	LENGTH	REVIEW BY
R	1 hr., 35 mins.	Leah Greenblatt *@Leahbats*

ALL THE THINGS a seemingly happy couple have and haven't shared with each other after nearly half a century of marriage come to a head in a single week in filmmaker Andrew Haigh's elegant, affecting drama. It begins when strange news comes to Geoff (Tom Courtenay) days before he and Kate (Charlotte Rampling) are set to celebrate their 45th anniversary: The body of a girlfriend killed more than 50 years ago in a Swiss hiking accident has been found almost perfectly preserved in an Alpine glacier, sending his mind reeling backwards in time and setting off a series of hairline fractures in his relationship with Kate.

Haigh, who also made 2011's lovely minor-key gay romance *Weekend*, adapted *45 Years* from a short story called "In Another Country," and it has the deliberate stillness of a narrative that doesn't rush to fill every moment with action or explanations. That sounds like something critics like to say about a certain kind of art-house movie when what they really mean is that nothing happens. But the opposite is actually true; checked emotions roil beneath the surface of nearly every scene and in the unspoken answers to all the questions—why the pair never had children, whether they really know each other at all—that neither wants to ask. Though other incidental characters come and go, *Years* is essentially a duet (or a trio, considering the constant specter of the long-dead girlfriend). Courtenay is a gruff and gratifyingly knotty presence, but in the end it's Rampling's movie. In a quiet, beautifully calibrated performance completely stripped of actressy tricks, she's a revelation. **A–**

CHARLOTTE RAMPLING

For 50 years she's been one of cinema's most elusive beauties, but when Charlotte Rampling smiles in a movie, her mouth becomes an emotional weapon on par with Bette Davis' eyes. In her new marriage drama *45 Years*, that smile masks the gloom that her character, Kate, is feeling. "It's very English, that," she says. "I was brought up to not show my emotions and not to lurch in with a whole bag of problems to everyone I meet." Rampling's naturalistic acting style is perhaps why, incredibly, she's never been nominated for an Oscar, despite tough, mature roles in *The Night Porter*, *The Verdict*, and *Swimming Pool*. But now, at 69, she's landing on Oscar-prediction short lists. "Well, first time for everything," she says, laughing. "I know a lot of the great actors have done this whole Oscar thing many times, but for me it's very special and humbling."
—Joe McGovern

MORE ON EW.COM Find our review of *Point Break* (out Dec. 25) on EW.com

WHERE TO INVADE NEXT: DOG EAT DOG FILMS

We all need places to get outside—to explore, exercise, and recharge. But with America's open spaces disappearing at a rate of 6,000 acres each day, we're at risk of losing our most cherished outdoor escapes. Together, we can change that. Join The Trust for Public Land to save the lands we all love—from urban parks to vast wilderness. Since 1972, we've worked with communities to protect more than 3 million acres and create more than 5,000 parks and natural places for people to enjoy. Help to keep this land our land.

Share why nature matters to you: tpl.org/ourland | #ourland

THE TRUST FOR PUBLIC LAND

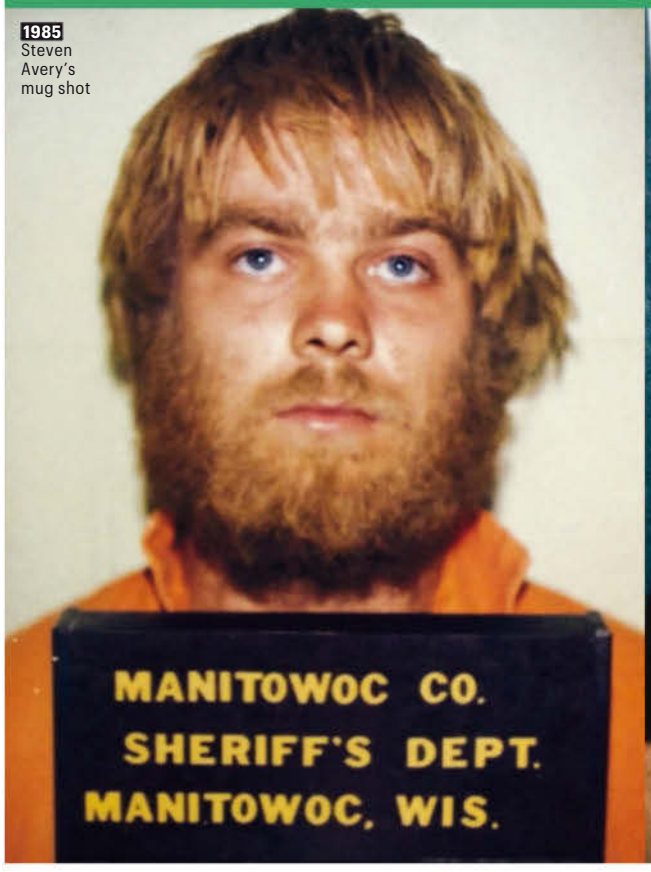
TV

LOGLINES

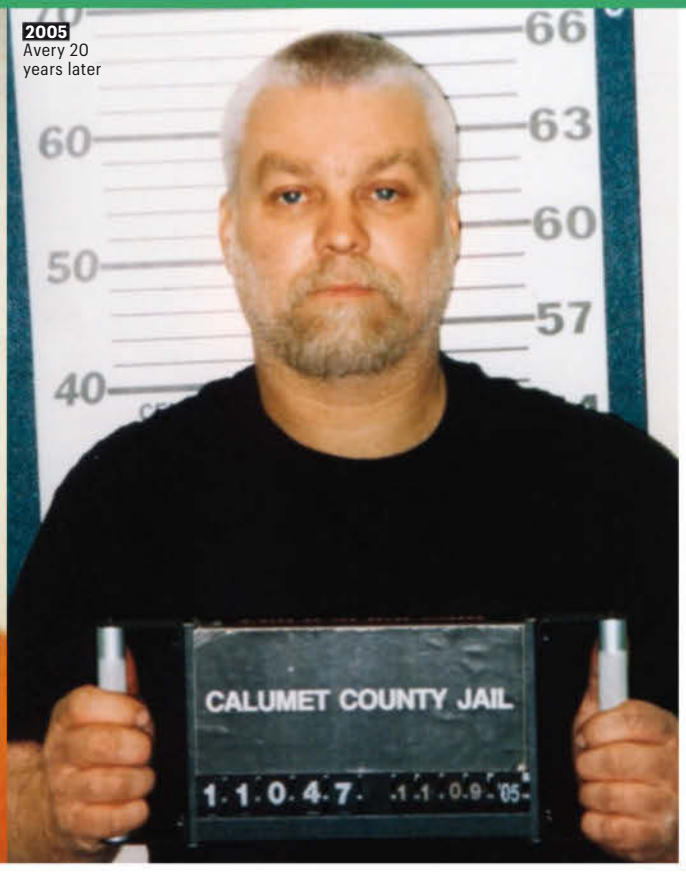
***The Leftovers* Avoids a Sudden Departure** The HBO series has been renewed for a third (and final) season.

Fox Orders *Shots Fired* Sanaa Lathan will star in the event series about racially charged shootings in Tennessee.

EDITED BY **AMY WILKINSON @amymwilk**



1985 Steven Avery's mug shot



2005 Avery 20 years later

Your Next **True-Crime** Obsession

Why Netflix's **Making a Murderer** is the ultimate American crime story for fans of *Serial* and *The Jinx*. **By Melissa Maerz**

WHAT MAKES A true-crime story "true"? Critics have been asking that question ever since the genre was reinvigorated by the hit podcast *Serial* and HBO's docuseries *The Jinx*, two series that played with new forms of narrative nonfiction and broke some rules of objective reporting. In their first seasons, both series reopened cold cases, relying on cliff-hangers or stylized re-creations of traumatic events, often burying the lead for the sake of suspense. Both reflected the storytelling techniques of scripted drama more than the arc of real life, sparking debates about what's good for justice versus what's good for entertainment. Such arguments will no doubt be revived once true-crime fans have binged Netflix's docuseries *Making a Murderer* (streaming now), which focuses on the strange case of Steven Avery, who spent 18 years in prison for rape before being freed by DNA evidence—only to become the prime suspect in a brutal murder. Judging by the first four episodes, though, it's not only a gripping true-crime story, it's also the most moral one I've seen in a long time.

NETFLIX (2)

Despite comparisons to *Serial* and *The Jinx*, *Making a Murderer* is actually a more conventional hard-news documentary, made in the tradition of Joe Berlinger and Bruce Sinofsky's films about the West Memphis Three. Avery is a poor, uneducated misfit from a small Midwestern town who was celebrated as a hero for changing the criminal-justice system (legislators passed the Avery Bill in his honor, to prevent wrongful convictions) before being recast as a pariah. Without spoiling anything, it's fair to say that the twists and turns are so surprising, they might seem scripted if they weren't presented in such a clear, chronological order, supported by exhaustively researched evidence and archival footage that must be seen to be believed. My sense of outrage about what happened in Avery's trials increased with every episode. The series is a chilling reminder that it's sometimes more effective for journalists rather than law enforcement to access information about things like evidence tampering or witness coercion—either because that information is somehow not as readily available to law enforcement or because some officials intentionally ignore the misconduct of their co-workers and friends.

Having spent the past decade following Avery, directors Laura Ricciardi and Moira Demos maintain a critical distance, refusing to cast themselves as major players in the story, and *Making a Murderer* is a more thoughtful project for that choice. What emerges isn't just another *Serial*-inspired meditation on the unreliability of memory or the nature of subjectivity. It's a scathing indictment of police misconduct and a righteous demand for criminal-justice reform. It might be great entertainment, but you can feel good about watching it. **A**

THE CASE FILES

Netflix isn't the first to tell Avery's story. Here are more sources if you want to go deep.

"BLOOD SIMPLE"
A 2006 *Milwaukee Magazine* piece published in the aftermath of his 2005 arrest. (kurtchandler.com)

"ARE YOU SURE?"
A 2013 *Radiolab* episode about the rape case, including an interview with victim Penny Beerntsen. (radiolab.org)

THE INNOCENT KILLER
A 2014 account written by Michael Griesbach, a prosecutor himself, examining both the wrongful conviction and its consequences.

KINGDOM: JUSTIN LUBIN/DIRECTV; FREDDIE HIGHMORE; CAROLE SEGAL/A&E; VERA FARMIGA; JAMES DITTIGER/A&E; *HALT AND CATCH FIRE*: RICHARD DUCREE/AMC; *TOGETHERNESS*: MELISSA MOSELEY/HBO; *YOUNGER*: TV LAND

STAFF PICKS

'Tis the Season... to Binge

Grab an afghan and a cup of cocoa and take advantage of your holiday free time to snuggle up with a few overlooked series, recommended by our expert TV watchers

1 Kingdom
DIRECTV

Forget the gym—with drama both in and out of the ring, this knock-'em-sock-'em series centering on a family of MMA fighters is practically a workout in and of itself (in the best way, of course).
—SAMANTHA HIGHFILL A I

2 Bates Motel
A&E

It's easy to forget about this underrated *Psycho* prequel, but now that Norman Bates (Freddie Highmore) is closer than ever to his cinematic insanity, it's the perfect time to speed through the best moments (Murders! Shower spying! Wearing his mother's bathrobe!) of his descent. —MARC SNETIKER
A I N

3 Halt and Catch Fire
AMC

Halt what you're doing and catch up (*wink*) with this drama about upstarts in the 1980s tech world. Season 2 got a major upgrade as it focused on the struggles of a small-time start-up going up against the corporate big dogs.
—TIM LEONG A I N

4 Togetherness
HBO

A slow-burn show about self-destructive middle-aged adults sounds weighty, but this dramedy from the Duplass brothers finds the quiet humor in not being able to keep things, well, together.
—SHIRLEY LI H

5 Younger
TV LAND

It may not have quite the *zsa zsa zsu* of creator Darren Star's other New York-set series (ahem, *Sex and the City*), but this tale about a fortysomething moonlighting as a millennial will still satisfy your craving for fashion and flirty fun.
—AMY WILKINSON A I

KEY A = AMAZON H = HBO GO I = ITUNES N = NETFLIX

THE BESTEST INTERVIEW EVER

America Ferrera

The *Ugly Betty* alum returns to TV as an associate toiling in a Walmart-like emporium on the NBC comedy ***Superstore*** (Jan. 4 at 8 p.m.). How will a series of superlative questions register with the 31-year-old actress? Read on. **By Dan Snierson**

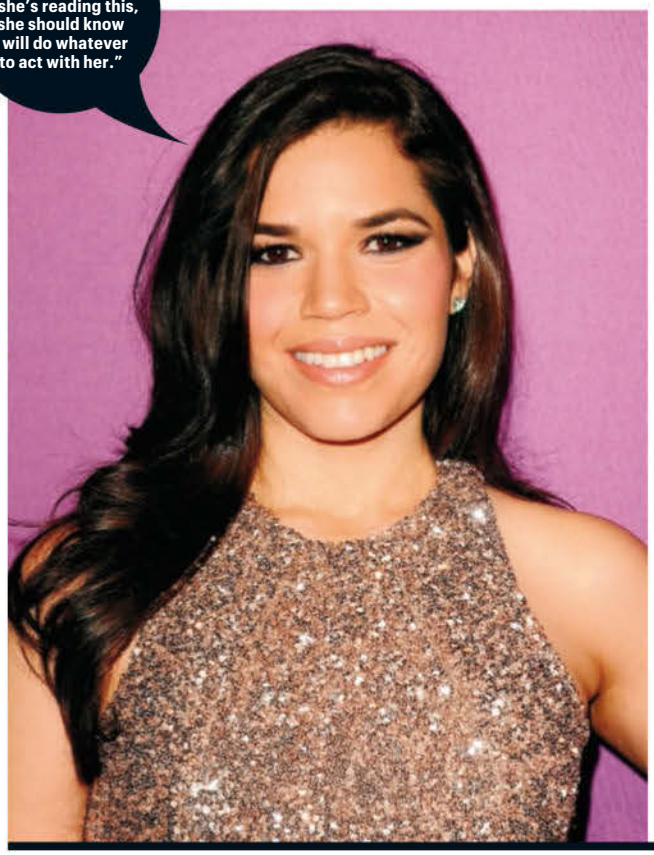
What question do people ask you the most?
"Is America your real name?" That's the only name I have, so yes. It's my only-iest name.

What is the impulse buy you regret the most?
With my first big paycheck, I went and leased a BMW, and literally two months later I couldn't afford to put gas in the tank. And so very quickly, I went in and exchanged it for a Toyota—and still have that Toyota, by the way.

Who is the person you're mistaken for the most?
1 These days I would have to say Gina Rodriguez.... [*Ed. note: The Golden Globes Twitter account made the same mistake after this interview.*] Weirdly, I got mistaken for Michelle Rodriguez [in the past], which doesn't make any sense, because we couldn't be more different. Once, I got Selena Gomez. Basically anyone who's Latina.

What was the worst job you ever had?
2 I cleaned up after my neighbor's pet pig for probably $5 an hour, which I'm not even sure is legal. I don't know that you can employ a 10-year-old to clean up your pet pig for less than minimum wage.

"I'm obsessed with Cate Blanchett. If she's reading this, she should know I will do whatever to act with her."



What was the most nervous you ever were for an audition?
It was a singing audition. They were going to turn *In the Heights*, the Broadway musical, into a movie. And then the movie fell apart. I had to sing for director Kenny Ortega and for Lin-Manuel [Miranda]. I was trembling and sweating. I was thinking, "How could I hurt myself in a way that would keep me from the audition but wouldn't put me in the hospital?"

What was the most vulnerable you ever felt during a scene?
3 My first feature-film role was *Real Women Have Curves*. At 17 I had to undress, and dance, and have a good time—in my bra and underwear in front of a crew. That was incredibly scary. But by take 2, I didn't even need the robe anymore. I'm like, "I'm cool. Let's just go."

Which costar made you laugh the hardest?
4 I did just work with Ricky Gervais on his film *Special Correspondents*, and one of the hardest things I've ever had to do was act with Ricky. I am very bad at keeping a straight face, and he's just so funny. And little secret: Ricky Gervais breaks up more than anybody. He laughs all the time, which is wonderful and generous, but also, he laughs on your coverage, and you're like, "I'm glad you thought that was funny, but now you can't use it, because you're laughing all over it."

America Ferrera, Mark McKinney, and Nico Santos on *Superstore*

What object have you held on to the longest?
5 I have a pair of pink jellies that I used to wear when I was 2 years old. When I set up my dressing-room station or a trailer, I bring along my pink jellies. They come everywhere with me. They're fading, they're not as pink as they used to be, and they still have a rock lodged in them that has been there since the 1980s. I used to want to get the rock out, but now I feel like the rock is a part of it.

FERRERA: JASON LAVERIS/FILMMAGIC.COM; *SUPERSTORE*: ADAM ROSE/NBC; RODRIGUEZ: PAUL MORIGI/WIREIMAGE.COM; PIG: ISTOCKPHOTO/GETTY IMAGES; *REAL WOMEN HAVE CURVES*: NICOLA GOODE; GERVAIS: KARWAI TANG/WIREIMAGE.COM; SHOES: IMAGE SOURCE/GETTY IMAGES

Randy Jackson, Ryan Seacrest, and Harry Connick Jr.

American Idol's Curtain Call

Fox's crooning-competition series kicks off its 15th and final season on Jan. 6 at 8 p.m. As we prepare to say goodbye to more than a decade of unpredictable auditions, bickering judges, and **Ryan Seacrest**, we talk to current judge **Harry Connick Jr.**, former judge **Randy Jackson**, and the host himself about the swan song. Seacrest out. **By Stephanie Schomer**

EW What did you expect from *American Idol* going in?

RYAN SEACREST I was a 26-year-old working in radio, I was just excited to get the job. I didn't know the judges. They were unknowns with the exception of Paula [Abdul]. How could this be successful? But it worked.

How much do you attribute the success of the show to the original quartet?

SEACREST *Idol* is a music competition, but it was also like a family sitcom because we treated each other like brothers and sisters.

RANDY JACKSON There *were* growing pains. Our first day on set—the first *hour*—there was a dustup because Simon [Cowell] just went crazy on this one contestant. "You're horrible, you're terrible." We stopped filming for, like, two hours. I was like, *Okay, this is gonna be a wild, bumpy ride, but it's gonna be fun!*

What can we look forward to in the farewell season?

HARRY CONNICK JR. In terms of talent, it's just a terrific group, the most ready-for-prime-time.

SEACREST The original judges will be back, and we'll salute the artists and pay tribute. And at the end—I haven't really figured out what I'm gonna say. But I'm sure it will be emotional.

Randy, what can we expect from you?

JACKSON A lot of, like, hot, steamy looks.

You guys have heard some seriously awful auditions.

> "ETTA JAMES' 'AT LAST' WE HEARD FOREVER IN THE BEGINNING. IT'S BEAUTIFUL, JUST DIFFICULT TO HEAR AFTER THE FIRST FIVE YEARS."
> —RYAN SEACREST

What songs have been ruined for you?

CONNICK What's that song? [*Sings*] "I feel it in my bones"... you know that song? "Radio-active"! Man, we heard that a lot.

JACKSON Alicia Keys' "Fallin'." Alicia, God bless you, baby, but man, I don't know what was goin' on with them and your song.

What do you want people to remember after *Idol* ends?

CONNICK My only hope is that we can bookend the first year—with Kelly [Clarkson] winning and becoming an international superstar—and find someone who can really make a big name for themselves.

SEACREST There's something very simple about this show. It was designed for the entire family to watch together. Obviously, it's done what it's done for music, but simply, this was one of the greatest family events for years.

WHAT'S YOUR FAVORITE IDOL PERFORMANCE EVER?

Harry Connick Jr. says...

"When **Kelly Clarkson** won and she sang 'A Moment Like This.' I was a fan of the show and was in Los Angeles shooting *Will & Grace* at the time, and Debra Messing and I went together because we were both such fans."

Ryan Seacrest says...

"A lot of us would probably tell you **Fantasia**, when she performed 'Summertime.' That was special."

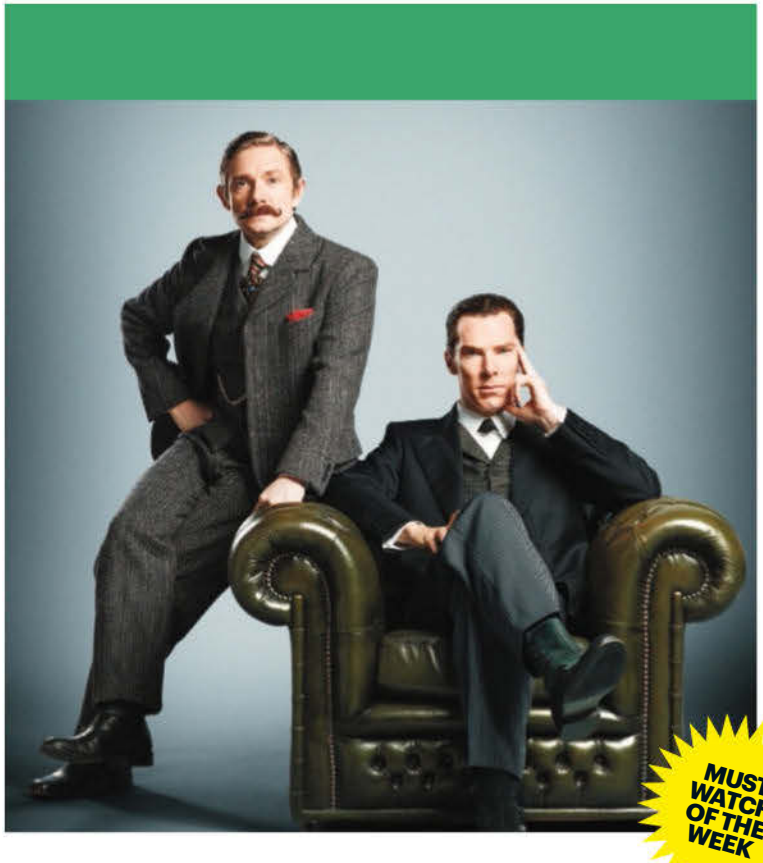
Randy Jackson says...

"**Jordin Sparks** had a moment, for me, when she auditioned for us in Seattle. We looked at each other—me, Simon, and Paula—and were like, 'Where have you been?!' And she said, 'I've auditioned three times and never made it in front of the judges before!' And we were just like, 'What?!' "

JACKSON: MARK DAVIS/FOX; SEACREST, CONNICK: MICHAEL BECKER/FOX (2); CLARKSON: STEVE GRANITZ/WIREIMAGE.COM; FANTASIA: © FRED PROUSER/REUTERS/CORBIS; SPARKS: FOX

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**



MUST WATCH OF THE WEEK

SHERLOCK: THE ABOMINABLE BRIDE

FRIDAY, JAN. 1 | 9–10:30PM (check local listings) | PBS

Sherlock co-creator Mark Gatiss says once it became clear there would be enough time this year to shoot only one episode of the Benedict Cumberbatch- and Martin Freeman-starring sleuth update, the idea of making a Victorian-era Christmas special was elementary. "We *would* have done three more shows, but we couldn't make the schedules work," says Gatiss. "As soon as you conceive of a special, you think, 'Well, what's special about it?' It just clicked." The episode is called "The Abominable Bride," a title the *Sherlock* team borrowed from a case referenced, but not detailed, in the original Arthur Conan Doyle tales. Those stories were, obviously, set in the Victorian era—however hard that may be for some to believe. "We did some press while we were shooting, and at least three quite reputable journalists said, 'How can Sherlock Holmes exist in a world without iPhones?'" says Gatiss. "I said, 'There *is* some precedent.' Extraordinary." *—Clark Collis*

MONDAY DECEMBER 28

Robert Blake and Barbara Walters in 2003

Season Finale

▶ Barbara Walters Presents American Scandals

10–11PM | ID

Barbara Walters revisits a case she originally covered more than a decade ago: actor Robert Blake's salacious 2004 trial for the murder of his wife Bonnie Lee Bakley. Walters' sympathetic pretrial prison interview with Blake may have actually helped him get acquitted. Instead of reckoning with that, she now gives the case additional context by diving into the hard lives both Blake and Bakley endured. But there are no shocking new revelations here, and Walters was unable to score an on-camera interview. *The Jinx* this is not. C+ *—Christian Holub*

TUESDAY DECEMBER 29

▶ The 38th Annual Kennedy Center Honors

9–11PM | CBS

Host Stephen Colbert fetes the likes of Carole King, George Lucas, and Cicely Tyson. Maybe next year, Shia LaBeouf!

Series Debut

▶ Almost Genius

10–10:30PM | TRUTV

The clip show digitally inserts comedians into online videos to comment on them. So basically *Tosh* meets *Tron*. *Trosh?*

Season Finale

▶ Hunting Hitler

10–11PM | HISTORY

A daring alternative take on *The Man in the High Castle*.

▶ The Expanse

10–11PM | SYFY

Starring Thomas Jane as a detective, this space opera is set 200 years in the future. That's like 117 *Star Wars* sequels from now!

SHERLOCK: *THE ABOMINABLE BRIDE*: ROBERT VIGLASKY/HARTSWOOD FILMS AND BBC WALES FOR BBC ONE AND MASTERPIECE; BARBARA WALTERS PRESENTS *AMERICAN SCANDALS*: VIRGINIA SHERWOOD/ABC NEWS; *THE EXPANSE*: RAFY/SYFY

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

WEDNESDAY DECEMBER 30

Season Premiere

Mozart in the Jungle

STREAMING | AMAZON

Maestro Rodrigo de Souza (Gael García Bernal) returns to the New York Symphony to the grating sound of contract negotiations, the tempting harmonies of romance with Hailey Rutlidge (Lola Kirke), and the crescendo of mounting pressure as he prepares for a Mexico City performance. *Mozart*'s second season starts spinning plates early, but as its first season proved, the series is at its best when the cinematography and storytelling are as melodic as the music. The plot-heavy episodes hit too many notes, but when the story falls away and the characters are set free to soak in the musical beauty of their world, the show truly sings. B —*Jonathon Dornbush*

THU DEC 31

Dick Clark's New Year's Rockin' Eve With Ryan Seacrest

8PM–END | ABC

Ringing in 2016 with co-workers or extended family? Play it safe with Jimmy Buffett and Carrie Underwood.

Pitbull's New Year's Revolution

8PM–12:30AM | FOX

Want your party to have that "Miami-area Zara outlet" vibe? Jam with Jussie Smollett, Timbaland, and Austin Mahone.

New Year's Eve With Carson Daly

11:30PM–12:30AM | NBC

Wish you were just watching *The Voice* instead? This one's got both Daly and Gwen Stefani.

FRIDAY JANUARY 1

Series Debut

The Rap Game

10–11PM | LIFETIME

Like a hybrid of *Dance Moms* and Diddy's old *Making the Band*, *Rap Game* is a reality show that puts a group of child rappers and their parent/managers under one roof as they vie for stardom. Producer Jermaine Dupri is the kingmaker—he'll sign one of these kids to his label—while stars such as Ludacris and T.I. show up to test the youngsters' mettle through a mix of menial tasks and impromptu freestyle battles. Somehow, all of this turns out to be pretty watchable. There's something irresistible about seeing an adorable 12-year-old called Lil' Poopy rap about "buying chocolate milk for the entire cafeteria." B

SATURDAY JANUARY 2

Season Finale

Ash vs Evil Dead

9–9:30PM | STARZ

How do you cap off a season that has seen impalement, extended drug trips, and death by ceiling fan? If you're Bruce Campbell, you do it by fighting Lucy Lawless at the original *Evil Dead* cabin. "Fans have been waiting for this. They've been tormented!" Campbell says of the big battle. "And they'll finally get to see it: the throwdown of all showdowns, where Ash gets the lowdown." Poetic! And with the team already at work on the show's second season, Campbell teases that tonight's final scene will leave viewers anxious for more. "This is Ash's crazy Joseph Campbell-turned-upside-down journey. It ain't over till it's over."

SUNDAY JANUARY 3

Season Premiere

Galavant

8–9PM | ABC

TV's best (okay, *only*) medieval musical comedy returns for a second act.

Season Premiere

Downton Abbey

9–10PM* | PBS

Who will Lady Mary not marry in the final season? Tune in to not find out!

*check local listings

Series Debut

Bordertown

9:30–10PM | FOX

The *Family Guy* team's latest cartoon follows two families living near the U.S.–Mexico border, just like that beloved FX comedy *The Bridge*.

Series Debut

Cooper Barrett's Guide to Surviving Life

8:30–9PM | FOX

Oh, what *The Hangover* hath wrought. Like that bro-centric comedy franchise, *CBGTSL* drops us into the chaos spawned by a debauched party. Cooper (Jack Cutmore-Scott), a confident 26-year-old guy trying to learn the ropes postcollege, is tied to a chair in a dark room and gets punched by mysterious captors. The show works its way backward to explain how we got there, a process that includes enough single-dude shenanigans to make even Seth Rogen bored. It's all a little too familiar to be interesting, despite some solid work from the cast (which, fittingly, includes *The Hangover*'s Justin Bartha). If you do make it to the end of the pilot, you too might wonder how you got there. C+

MOZART IN THE JUNGLE: AMAZON STUDIOS; THE RAP GAME: SCOTT GRIES/LIFETIME; ASH VS EVIL DEAD: STARZ; COOPER BARRETT'S GUIDE TO SURVIVING LIFE: JOE VILES/FOX

SPECIAL EDITION

THE ULTIMATE INSIDER'S GUIDE

Behind the scenes access to exclusive photos, interviews and much more!

PICK UP YOUR COPY IN STORES TODAY!

©2015 Time Inc. PEOPLE is a trademark of Time Inc., registered in the U.S. and other countries.

Music

EDITED BY **KEVIN O'DONNELL @ODtron**

NOTEWORTHY

Line Out Robin Thicke and Pharrell Williams have filed to appeal the $5.3 million verdict in the "Blurred Lines" copyright-infringement case. **Good Carma** Janis Joplin's psychedelic 1964 Porsche sold for a record $1.76 million at Sotheby's.

KENDRICK LAMAR → VINCE STAPLES

ADELE → TOBIAS JESSO JR.

TAYLOR SWIFT → HALSEY

ZAC BROWN BAND → A THOUSAND HORSES

ERIC CHURCH → KIP MOORE

FLORENCE + THE MACHINE → MARINA AND THE DIAMONDS

The Great Album Trade-In Of 2015

Maxed out on *25* and *1989*? EW suggests 10 lesser-known gems similar to the releases you loved—and already played to death—this year. **By EW Music Staff**

HAVE THIS? Kendrick Lamar, *To Pimp a Butterfly*
ADD THIS! Vince Staples, *Summertime '06*
While not as kaleidoscopic as Lamar's magnum opus, Staples' concept album about the trauma of the titular season is equally ambitious: journalistic tales infused with clear-eyed melancholy and offset by the heart fiercely beating beneath his street-hardened persona.

HAVE THIS? Adele, *25*
ADD THIS! Tobias Jesso Jr., *Goon*
There's a reason Adele asked Jesso to co-pen "When We Were Young" on her blockbuster *25*; nearly a year ago, she was already tweeting her love for the shaggy Canadian's precocious songwriting and dreamy soft-rock sound. Roll deep into bittersweet beauties like "Hollywood" and "Without You."

LAMAR, FLORENCE WELCH: C FLANIGAN/FILMMAGIC.COM (2); STAPLES: JOSEPH OKPAKO/REDFERNS/GETTY IMAGES; ADELE: HENNING KAISER/ZUMAPRESS; JESSO: SANDY KIM; SWIFT: JUN SATO/LP5/GETTY IMAGES; HALSEY: GILBERT CARRASQUILLO/GETTY IMAGES; BROWN: SCOTT LEGATO/WIREIMAGE.COM; MICHAEL HOBBY: DAVID BECKER/GETTY IMAGES; CHURCH: GARY MILLER/GETTY IMAGES; MOORE: KEVIN WINTER/GETTY IMAGES; MARINA DIAMANDIS: MYLES WRIGHT/ZUMAPRESS.COM

HAVE THIS? **Taylor Swift,** *1989*
ADD THIS! **Halsey,** *BADLANDS*
She sounds like Swift's brainy younger sister, freshly sprung from after-school detention. (There's a little Lorde in that DNA, too.) But the big hooks are all over anthems like "New Americana"; no wonder Imagine Dragons have already taken her on tour and Justin Bieber brought her in to duet on his recent smash "Purpose."

HAVE THIS? **Florence + the Machine,** *How Big How Blue How Beautiful*
ADD THIS! **Marina and the Diamonds,** *Froot*
One of music's best-kept secrets, the Welsh-born songstress Marina Diamandis crafts gilded art-pop built on '80s synths and a voice that dives and soars in the same gorgeous arc as her flame-haired countrymate.

HAVE THIS? **Zac Brown Band,** *Jekyll + Hyde*
ADD THIS! **A Thousand Horses,** *Southernality*
If there are two twangcentric acts who also know how to get loud, it's brash songwriter Zac Brown and Nashville newcomers A Thousand Horses, whose full-length debut owes as much to the Black Crowes and Kings of Leon as it does to their hometown's signature sound.

HAVE THIS? **Björk,** *Vulnicura*
ADD THIS! **Empress Of,** *Me*
Empress Of's Lorely Rodriguez takes the Icelandic icon's love of futuristic beats and unexpected melodic turns and houses them with more immediate R&B flavors. One other similarity: Both have otherworldly piercing pipes.

HAVE THIS? **Kacey Musgraves,** *Pageant Material*
ADD THIS! **Lindi Ortega,** *Faded Gloryville*
Like country rebel Musgraves, the Toronto native strips away the studio glitz in favor of back-to-basics tunes that let her perfectly unadorned vocals and heartrending lyrics shine through.

HAVE THIS? **Foo Fighters,** *Saint Cecilia EP*
ADD THIS! **Highly Suspect,** *Mister Asylum*
Who knew they could go so hard in Cape Cod? This propulsive Massachusetts trio sprang fully formed onto the main stage with *Asylum*, garnering two well-deserved Grammy nods for their throat-scraping, eyebrow-singeing guitar anthems.

HAVE THIS? **Janet Jackson,** *Unbreakable*
ADD THIS! **Kehlani,** *You Should Be Here*
Kehlani (or Ms. Parrish, if you're nasty) wasn't born into show-business royalty like Janet; in fact, she was homeless as a teen. But the 20-year-old Californian's intimate R&B, showcased on her Grammy-nominated debut, excellently echoes Jackson's airy melodies and earthy sensuality.

HAVE THIS? **Eric Church,** *Mr. Misunderstood*
ADD THIS! **Kip Moore,** *Wild Ones*
Like celebrated outsider Church, Moore stacks his LP with anthems for misfits and firebrands. Cue up "That Was Us," a nostalgic ode to late-night high school keggers—and early-morning make-out sessions in the backseat.

BJÖRK → EMPRESS OF

BREAKING BIG

CAM

How a California girl became Nashville's hottest new star.

By Madison Vain

This year may have seen major country LPs from Kacey Musgraves and Carrie Underwood, but there's a fresh latecomer to add to the list: Camaron Ochs, 31, who has the only 2015 single (the stunning heartbreaker "Burning House") by a female country artist to reach platinum status. It has also scored her a Grammy nod and made her the toast of Music City. "The other day I sang my song with Sam Hunt," she tells EW. "There were, like, 10,000 of his fans singing back to me!"

Cam's path to stardom wasn't exactly a straight line. Until 2010 the Bay Area-based grad student was working in a psych research lab. But, she recalls, "a professor asked, 'What would you regret more having not done—psychology or music?'" So Ochs went to Nashville, where she launched a Kickstarter and eventually teamed with studio whiz Jeff Bhasker (Bruno Mars, Taylor Swift), who co-produced her album *Untamed*. Now, she's slaying it on *Good Morning America* and playing at the Grand Ole Opry. But she's not jaded yet: "I don't think it ever fully sinks in, does it?"

CAM: SPLASH NEWS/CORBIS; BJORK: KEVIN MAZUR/GETTY IMAGES; LORELY RODRIGUEZ: ROGER KISBY/GETTY IMAGES

Play my “Friday Night” playlist.
What album is this?
Tell me the news.
Dim the lights.
Connected to your life.
Controlled by your voice.
Hands-free and always on to read the news, answer questions, play music, check traffic, weather and much more. Just ask.
INTRODUCING
amazon echo

From Tragedy to Triumph: **Baroness**' Incredible Return

Three years ago, a tour-bus crash threatened the lives of one of the best pure rock acts on the planet. Here's how Baroness rose up to craft *Purple*, their finest release yet. **By Kyle Anderson**

• • • Despite the praise for their 2012 double LP, *Yellow & Green*, Baroness made their biggest headlines in the wake of a tragedy. In August 2012, the group's tour bus crashed in between stops in the U.K., sending nine passengers to the hospital and nearly killing frontman John Dyer Baizley. His arm shattered into 11 different pieces, and his leg snapped in half; he sat in a hospital for two days while friends tried to convince doctors that amputation wasn't an option. "They tried to straighten [the arm], and it looked like the halfway scene between the dog and whatever the dog turns into in *The Thing*," says Baizley. "It was painful."

Cooler heads prevailed, and after invasive surgery Baizley was bound to a wheelchair for eight months. Just as he was relearning to play guitar, two members of the band left due to their injuries (Allen Blickle and Matt Maggioni both sustained spinal fractures). So in order for Baroness to continue, Baizley needed to draft an entirely new rhythm section. He was unbowed. "As soon as I came out of the surgery, I wiggled my fingers. I couldn't feel them, but they moved," he says. "I made a decision that playing and touring and recording will be my recovery."

He recruited a new bassist and drummer and fulfilled a longtime dream of collaborating with Flaming Lips producer Dave Fridmann.

> "THE ACCIDENT HAS PUT ME IN [CONSTANT] PAIN, BUT IT HASN'T PREVENTED ME FROM PLAYING MUSIC."
> —JOHN DYER BAIZLEY

The result is a rugged, hard-hitting album based in the traditions of metal—but soaked with pop songcraft and a touch of psychedelic haze. Much of *Purple* finds Baizley exorcising the demons of the accident, particularly on "If I Have to Wake Up (Would You Stop the Rain?)."

"It's about that moment directly after the crash," he says. "I was broken and twisted and covered in glass and gasoline, and then there's a torrential downpour. The only thing that kept me going were those people and my family and their love and support. I have no better way of thanking people than through that song." It's a stunning track that sums up *Purple*, an album that not only helped a band return from the brink but also shows they're the strongest they've ever been.

CAGE THE ELEPHANT'S TRUE GRIT

Frontman Matt Shultz on how the Doors—and selfies—inspired the band's new album, *Tell Me I'm Pretty*

▷ What led you guys to try a throwback rock sound this time?
I had an incredible opportunity to play a Bonnaroo Superjam last year with [Doors guitarist] Robby Krieger. We did a Doors song, and I realized that classic sound was something that I wanted to hear. It felt very modern.

▷ How'd you hook up with Black Keys' Dan Auerbach to produce?
During our last tour with them, we showed him a couple songs. We wanted a sound that was raw, with a classic atmosphere. And he's at the forefront of that sound. Later on, I got a text from him: "Dude, I'm making your next record!"

▷ What's the story behind the album title?
It's about duality. It sounds like a lost New York Dolls title. But because we live in this selfie generation, there's also an underbelly, this idea for approval, like, "Tell me I'm the best."
—Madison Vain

◀ Matt Shultz

BARONESS: JIMMY HUBBARD; SHULTZ: AMY HARRIS/CORBIS

HOST A NEW YEAR'S EVE COUNTDOWN

The hottest spot to ring out the old? Your home! Just stock up on these choice party essentials from Amazon.

Bid farewell to frustrations—dour doormen, crazy cover charges and battling at the bar for drinks—by bringing the festivities to your house on December 31st.

LIVE ENTERTAINMENT

Can't make it to Times Square? Let guests star as headliners at home with a karaoke machine. Guaranteed to be a spectacle; autotune not included.

SINGING MACHINE SMC HOME HOME KARAOKE SYSTEM
With over 10,000 HD karaoke videos, the Singing Machine Home is a party hit. Put together your own set list and ring in the New Year in song.

PARTY GAMES

For designated drivers, or anyone wanting to stay clear-headed, a game station makes an ideal alternative to the bar.

CATCHPHRASE
Invite guests to guess Electronic Catchphrase's word teasers in the ultimate challenge: a good old-fashioned battle against the clock.

CAPTURE THE MOMENT

To remember "auld lang syne" in years to come, choose a camera that's easy to use as you host.

SONY ALPHA a6000 MIRRORLESS DIGITAL CAMERA WITH 16-50MM POWER ZOOM LENS
Get sharp pics and great video with ultra-fast auto focus and share and save instantly with Wi-Fi.

New Year, New Tech

"Alexa, play some holiday music."

Amazon Echo is the ultimate at-home automated assistant. This New Year's Eve, ask Alexa for the next song, change the playlist and dim the lights at midnight with just your voice. Bonus: The more you use Echo, the smarter it gets.

amazon echo

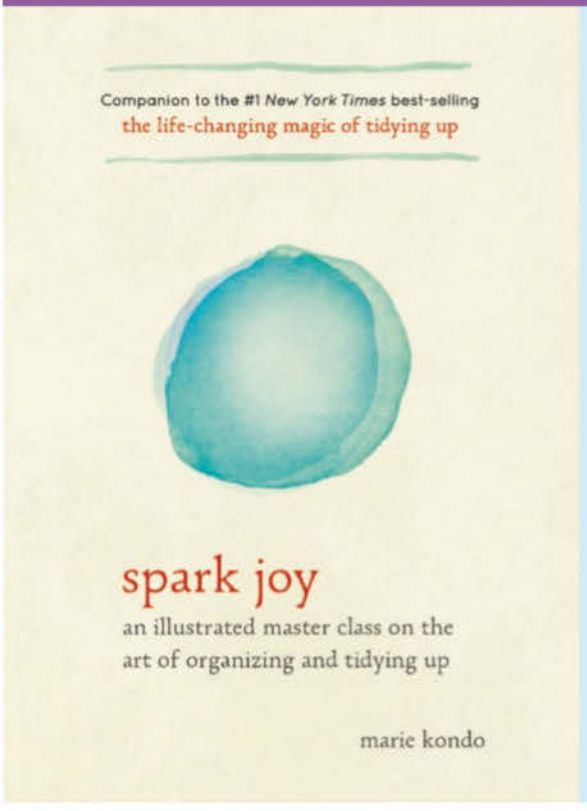
SHOP THESE AND MORE ON AMAZON.COM

Books

EDITED BY **TINA JORDAN** @EWTinaJordan

BETWEEN THE LINES

President Obama told *People* magazine that the best book he read this year was Lauren Groff's novel *Fates and Furies*, while **Michelle Obama**'s favorite was Elizabeth Alexander's memoir *The Light of the World*.


Companion to the #1 New York Times best-selling
the life-changing magic of tidying up
spark joy
an illustrated master class on the art of organizing and tidying up
marie kondo

Spark Joy

BY	PAGES	GENRE	REVIEW BY
Marie Kondo	279	Self-Help	Keith Staskiewicz @*Staskijiwczejcz*

I'VE ALWAYS HAD a tendency to anthropomorphize. Once, as a child, my parents took me to a pumpkin patch to pick out a prospective jack-o'-lantern, and I cried because I didn't want the other pumpkins to feel rejected. The animist empathies of Pixar movies haven't helped much, and now I'm a 30-year-old man who has a hard time disposing of ratty dish towels because I wouldn't want to break up their (literally) ragtag crew of terry-cloth buddies. It's a problem.

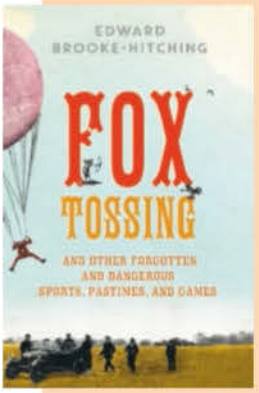
> "IF AN ITEM SPARKS JOY, KEEP IT; IF NOT, CHUCK IT WITH THE DUTIFUL INDIFFERENCE OF A PRISON EXECUTIONER."

But I'm not the only acquisitive American who has trouble with goodbyes. Marie Kondo's *The Life-Changing Magic of Tidying Up*—a professional, personal, and philosophical guide to decluttering—has achieved the status of a megasuccess since its 2014 release by helping millions of people such as myself to learn how to say farewell to the accumulated detritus of modern life. Her approach draws equally from Japanese notions of transience and minimalism and a self-help seminar's focus on personal transformation. But Kondo now seems to have taken her publisher's advice over her own, following on the heels of her success with a second book. She describes *Spark Joy* as an "illustrated guide" to the methods she's previously laid out, but it's mainly a rehash. The title comes from her criterion for discarding an item: Hold it to your heart, and if it sparks joy, keep it; if not, chuck it with the dutiful indifference of a prison executioner. The parts of the book that are new are more often than not simple descriptions of her favored methods of folding laundry and organizing drawers, not exactly life-changing material.

There's likely something to be gained from her philosophy about reducing one's stuff. While Kondo's adamancy can be inadvertently funny—as when she unironically recounts how a hammer's inability to ignite love and wonder in her heart led her to pound nails for months with a frying pan—it's also more than a little infectious. Case in point: Those dish towels are currently topping a fetid peak in a municipal dump somewhere. Of course, I still worry whether they're feeling lonely. And if I'm being as brutally honest with my belongings as Kondo advises me to be, this superfluous follow-up of hers might soon be keeping them company. C E A

KONDO: IWAI SUNOICHIGO

OPENING LINES "Life truly begins only after you have put your house in order. That's why I've devoted most of my life to the study of tidying."



History's Most Bizarre Sports and Games

In his new book, documentary filmmaker **Edward Brooke-Hitching** chronicles the world's weirdest, most dangerous pastimes

Bow-and-Arrow Golf

America, 1920s

"Also known as 'archery golf,' this was a sport in which golfers and archers competed against each other on the same course."

Cheetah Greyhound Racing

England, 1937

"The first race starred Helen the cheetah, who, to the surprise of everyone (including her trainers), got into the spirit of the day and cleared 50 yards before the dogs had even left their gates."

Ski Ballet

Calgary Winter Olympics, 1988

"Sometimes referred to as 'snow dancing'... ski ballet incorporated moves from figure skating, classical ballet, and gymnastics, with the skier performing a 90-second routine set to music on a gentle slope."

Ice Tennis

New York, 1912

Tennis courts were flooded and frozen for this sport, which "required of its participants an advanced level of both tennis and skating skill, if they hoped to survive longer than a few minutes."

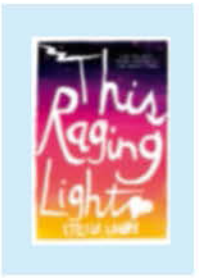
Flyting

An ancient game, found in old Norse and Anglo-Saxon literature

"Swearing matches that placed a value on the imagination and verbal dexterity of the participants, who would exchange insults...with an intensity of vitriol and florid vocabulary that is hard to fully comprehend by modern standards."

ILLUSTRATIONS BY **THOMAS PITILLI**

QUICK TAKES



This Raging Light

ESTELLE LAURE
YA

Laure's emotional, resonant debut is billed mostly as a love story. After 17-year-old Lucille's father lands in the hospital following a nervous breakdown, her mother leaves for a two-week "vacation" that stretches on and on. She forgets to contact Lucille or her younger sister, Wren, even once. As Lucille struggles to keep things together, she ends up falling in hungry, all-encompassing love with her best friend's twin brother. But while the romance is sweet, it's the serious stuff—the emotional toll that abandonment takes on Wren, the realization that parents aren't infallible, the fact that Lucille has to get a job at a Hooters-esque restaurant to pay the bills—that's far more compelling and original. Laure rightly decides against either a pat ending or an overly maudlin one, but I still wish she'd explored the story's dark edges a bit more.
B+ *—Isabella Biedenharn* E A

Ametora

W. DAVID MARX
Nonfiction

Japan's exalted status in the fashion department seems like a given now—even non-sartorially inclined folks likely know Japanese brands like Comme des Garçons and Uniqlo or could recognize the trendy look of the Harajuku neighborhood. But perhaps less well-known is the fascinating decades-long dialogue between American and Japanese men's fashion that Marx skillfully explores here. He expounds on everything from the Japanese menswear industry's single-person origin (a stylish and eccentric man named Kensuke Ishizu) to the prostitutes who introduced black-market shoppers to perfectly worn-in Levi's (gifts from American GIs) to the explosive success of hip-hop-inspired Japanese streetwear brands such as Bape. It's riveting to follow as men swap their austere student uniforms from Japan's imperialist days for chicer garb, no longer ashamed to care about style.
A– *—Isabella Biedenharn* E

KEY E = E-BOOK C = CD A = AUDIBLE

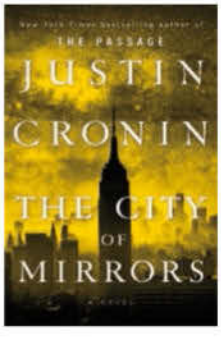
EXCLUSIVE EXCERPT

The City of Mirrors

BY JUSTIN CRONIN

Our collective vampire obsession may never end, but Justin Cronin's best-selling **Passage trilogy**—chronicling a violent subset of bloodthirsty, plague-affected (and decidedly nonromantic) immortals—reaches its explosive conclusion in *The City of Mirrors*. This third book sees the long-awaited clash between Zero, the father of the destroyed Twelve, and Amy, the Girl from Nowhere—and the last hope for humanity. Here's a first peek!

RAIN WAS FALLING AS ALICIA APPROACHED THE CITY. SEEN from above in the soft morning light, the river was as she'd imagined it: wide, dark, ceaselessly flowing. Beyond it rose the spires of the city, dense as a forest. Ruined piers jutted from the banks; wrecks of ships were washed against the shoals. In a century, the waters had risen. The south end of the island looked fully submerged, waves lapping against the sides of the buildings, black as ink.



She picked her way north, hopscotching through the detritus, searching for a way across. The rain stopped, started, stopped again. It was late afternoon beneath a clear summer sky when she reached the bridge she'd been looking at for hours: two massive struts, like giant twins, holding the decks aloft with cables slung over their shoulders. The thought of crossing it filled Alicia with a profound anxiety she could not let herself show, though Soldier sensed it anyway, demonstrating his awareness with the smallest notch of reluctance in his gait. This again?

Yes, she thought. This.

She veered inland and located the ramp. The usual barricades, gun emplacements, military vehicles stripped bare by a hundred years of weather, many overturned or lying on their sides: there had been a battle here. The upper deck was choked with the carcasses of automobiles, painted white by the droppings of birds. Alicia dismounted and led Soldier through the wreckage. Crossing the bridge was not as bad as she feared; she had only to keep her eyes forward, to put one foot in front of the next, to hold her apprehension at bay.

Mid-span they came to a place where the roadway had collapsed. Cars lay in a twisted heap on the deck below. A narrow ledge along the guardrail, four feet wide at the most, presented the only viable pathway.

"No big deal," Alicia said to Soldier. "Nothing to it."

The height was irrelevant; it was the water that stoked her fear. The feeling was automatic, like an allergy, a sneeze barely held in abeyance. Beyond the edge lay a swallowing maw of death. The river was bad enough; the thought of the ocean, had she indulged it, would have paralyzed her completely. Step by step, gelid with dread, she led Soldier across. How strange, she thought, to fear nothing but this.

The sun was behind them when they reached the far side. The first ramp was impassable, but the second guided them to street level, into an area of what

ILLUSTRATIONS BY **HENRIK EVENSEN**

appeared to be warehouses and factories. She headed south, along the backbone of the island; she had no map but didn't need one. The numbered streets ticked down. Eventually the factories gave way to blocks of apartments and brownstones, interspersed with vacant lots, some barren, others like miniature jungles. In some places the streets were flooded, dirty river water bubbling up through the manholes. Never had Alicia been in such a place, nor even imagined one like it. The island's sheer density astounded her. She was aware of the tiniest sounds and movements: pigeons cooing, rats scurrying, water dripping down the walls of the buildings' interiors. The acrid spore-smell of mold. The funk of rot. The stench of the city itself, death's temple.

Evening came on. Bats began to flitter in the sky. She was on Lenox Avenue, in the 110s, when a wall of vegetation rose in her path. At the heart of the abandoned city, a woodland had taken root, flowering to massive dimensions. At its edge she brought Soldier to a halt and tuned her thoughts to the trees; when the virals came, they came from above. It wasn't her they'd want, of course; Alicia was one of them. But there was Soldier to consider. She allowed a few minutes to go by, and when she was satisfied that they would pass in safety, tapped her heels to his flanks.

"Let's go."

Just like that, the city vanished. They could have been in the mightiest of ancient forests. Night had fallen in full, lit by a waning rind of moon. They came to a wide field of feathered grass tall enough to swish against her thighs, then the trees re-staked their claim upon the land.

They emerged up a flight of stone steps onto 59th Street. Here the buildings had names. Helmsley Park Lane. Essex House. The Ritz Carlton. The Plaza. She jogged east to Park Avenue and headed south again. The buildings grew taller, towering above the roadway; the street numbers continued their relentless decline. Fifty-sixth. Fifty-first. Forty-eighth. Forty-third.

Forty-second.

She dismounted. The building was like a fortress. No, she thought, a castle, fit for a king. High arched windows gazed darkly upon the street; along the roofline, at the center of the facade, a stone figure stood with his arms outstretched in welcome. Beneath this, etched into the building's face, chiseled in moonlight, were the words: GRAND CENTRAL TERMINAL.

Alicia, I'm here. Lish, I'm so glad that you have come.

"Beyond the edge lay a swallowing maw of death."

From the forthcoming book THE CITY OF MIRRORS by Justin Cronin. Copyright © 2016 by Justin Cronin. Reprinted by arrangement with Ballantine Books, an imprint of Random House, a division of Penguin Random House LLC. All rights reserved.

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN JANUARY, MARCH, APRIL, MAY, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 225 LIBERTY STREET, NEW YORK, NY 10281. ELLIE DUQUE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 62120, TAMPA, FL 33662-2120, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2015 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦♦♦♦♦♦♦

HOLIDAY-TRAVEL READING ESSENTIALS

Make the most of your end-of-year downtime by tackling all those titles on your must-read list. Elevate the experience further with these on-the-go goodies from Amazon.

Sometimes the greatest getaway is just getting lost in a brilliant book. So before boarding that plane, make sure your bags are packed—with plenty of novel accessories.

COLOR YOUR WORLD

Protect your ideal travel companion with a natural leather jacket in the hue that suits you.

AMAZON KINDLE PAPERWHITE LEATHER COVER
The lightest and thinnest protective cover designed by Amazon, exclusively for Kindle Paperwhite.

STAY CHIC AND CARRY ON

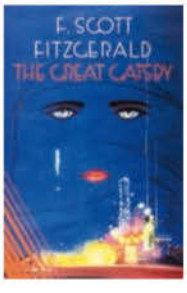
Nothing makes holiday travel easier than a smart, roomy tote, especially one that zips up securely for easy airport screening.

MARC BY MARC JACOBS PREPPY LEGEND TOP-ZIP TOTE BAG
Take along this generously sized, fabric-lined nylon carry-all. Toss in your gear, strap over your shoulder and jet.

TUNE OUT, TUNE IN

No matter how loud the ride, flight or travel companions, it's easy to create a world of your own, wirelessly.

BEATS SOLO² WIRELESS ON-EAR HEADPHONES
Immerse yourself in the clear, dynamic sound of the Beats Solo² Wireless headphones. Durable, foldable and portable, these headphones deliver a complete listening experience.



JOURNEY WITH A CLASSIC

Twentieth-century genius meets 21st-century technology with Kindle editions of classic books.

***THE GREAT GATSBY* BY F. SCOTT FITZGERALD**
Spend your time in transit on flights of fancy with the likes of Jay Gatsby, Daisy Buchanan and their Jazz Age entourage.

SHOP THESE AND MORE ON AMAZON.COM

For the Love of Reading

Holds thousands of books, so you'll be ready for even the longest flight.

The Kindle Paperwhite features a high-resolution, glare-free display that looks just like a printed page. Amazon's newest e-reader offers a built-in adjustable light and a battery that lasts for weeks, not hours.

kindle paperwhite

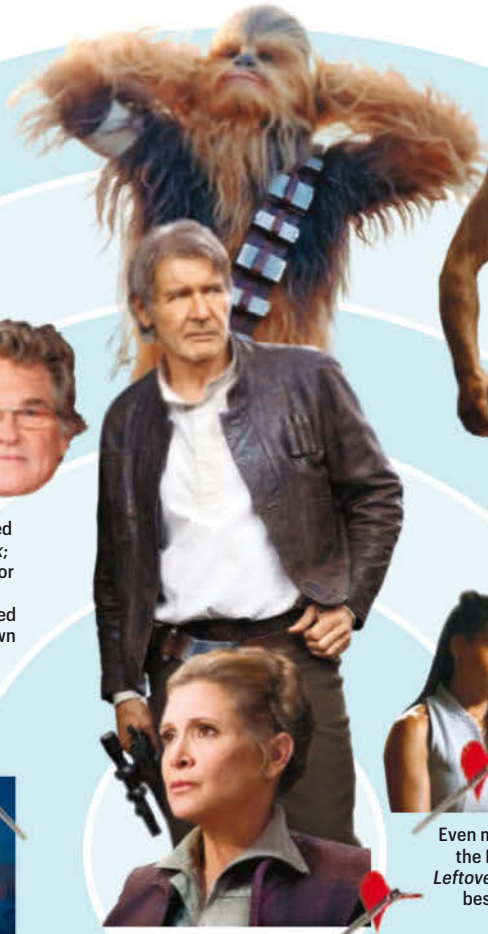
The Bullseye

The Baby New Year nobody asked for

"All I Want for Christmas Is You" loses title of most played Christmas song in retail stores. We have a wild guess who stole it.

Kanye, Kim welcome new baby Saint West; Kris Jenner welcomes new client.

Cate Blanchett eyed for *Thor: Ragnarok*; Kurt Russell eyed for *Guardians of the Galaxy 2*; Xanax eyed to help us calm down about both.



We can think of at least six reasons why we're excited for *The Legend of Tarzan*.

CBS reportedly cancels *Mike & Molly* after six seasons of people thinking it already had been.

Troye Sivan's *Blue Neighbourhood* is hands down our favorite one since Mister Rogers'.

Even more mysterious than the Rapture is how *The Leftovers* became one of the best shows this year.

Margaret Atwood penning graphic novel *Angel Catbird*, and if it doesn't sell, at least she'll have one hell of a drag name.

Chewie, they're home.

Diane, Goldie, and Bette are reuniting for a new movie—so yes, Netflix, you *do* own me.

Spoiler: The coffin is filled with *Pretty Little Liars* fans who haven't recovered from seeing the new poster.

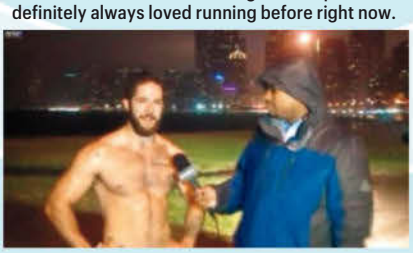
The Revenant's bear is Leo's greatest nude challenge since he had to draw Kate Winslet wearing a necklace.

Hasbro announces '80s-toy cinematic universe for G.I. Joe, Micronauts, and, if there is still good left in the world, a gritty, sexy Teddy Ruxpin.

You could play Katy Perry's new app, or you could melt crayons into hot wax and pour them onto your phone to get the same effect.

Norman Reedus bitten by fan at zombie convention, which is much scarier than when a fan threw a cookie at Melissa McBride.

Hot shirtless runner goes viral. What a wacky coincidence, we also love running. It's our passion. We definitely always loved running before right now.



Unnecessary Levitt Joseph-Gordon outfit this is.

MARIAH CAREY: PAUL ZIMMERMAN/WIREIMAGE.COM; THE LEGEND OF TARZAN: JONATHAN OLLEY; STAR WARS: THE FORCE AWAKENS: DAVID JAMES/© LUCASFILM 2015 (3); HOW THE GRINCH STOLE CHRISTMAS: CBS/PHOTOFEST; ANGEL CATBIRD: DARK HORSE BOOKS; THE LEFTOVERS: IAN RENIN/HBO (2); GORDON-LEVITT: MICHAEL KOVAC/GETTY IMAGES; THE FIRST WIVES CLUB: ANDY SCHWARTZ; THE WALKING DEAD: GENE PAGE/AMC; PRETTY LITTLE LIARS: ABC FAMILY; MIKE & MOLLY: SONIA FLEMMING/CBS; RUSSELL: MIKE MARSLAND/WIREIMAGE.COM; BLANCHETT: KARWAI TANG/WIREIMAGE.COM; JENNER: STEVE GRANITZ/WIREIMAGE.COM

JENNIFER LOPEZ
EMMY® WINNER
RAY LIOTTA
EMMY® WINNER
DREA DE MATTEO
Between good cop
and bad cop, there are...
SHADES OF BLUE
SERIES PREMIERE
THURSDAY JAN 7 • 10/9c
NBC
AFTER THE BLACKLIST

Go Further

Ford GT

Preproduction model shown. Available late 2016.